V 47.—VARIOUS.

V 48.—A J-OO-EE, THE EMBLEM OF AMITY AND GOODWILL.

Purchased of Messrs. HEWETT & Co., at £5.

V 49.—CARVED MOTHER-O'-PEARL BOX.

Purchased of Messrs. HEWETT & Co., at £2 10*s*.
Observation.—As specimens of Chinese manufactures.

V 50.—A SET OF BLOCKS ILLUSTRATIVE OF THE PROCESS OF PAPER STAINING.

Presented by Messrs. TOWNSEND, PARKE, & Co.

V 51.—BLOCKS, &c. ILLUSTRATIVE OF THE PROCESS OF BLOCK PRINTING ON WOVEN FABRICS.

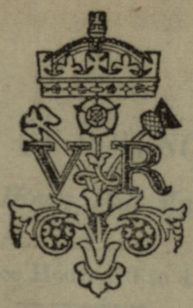
Presented by Messrs. LIDDIARDS.

V. 52.—CINGALESE SWORD.

Presented by Sir G. EMERSON TENNANT.

"The skill exhibited at the present day in producing such articles is " very inferior to that displayed in the above specimen, which belongs to " the period anterior to the conquest of the kingdom of Kandy by the " British; swords of this description, the hilts and scabbards of which " are carved by the Kandyans in horn and tortoiseshell, were given as " presents by the King of Kandy on occasions of ceremony, and they are " still worn as mourning swords by the Cingalese chiefs. Those of " modern execution are inferior in workmanship, and have lost much of " the grace and adaptation of design exhibited in this sword."—*Sir E. Tennant.*

Observations.—Highly interesting for its characteristic ornamentation, which, although in excess, is thoroughly subordinate to form and uses; such works are of great value in tracing the origin and history of ornaments. It is curious to observe in a work for an island in the east the great similarity to the Norman ornament of the eleventh century.



DEPARTMENT OF SCIENCE AND ART.

A

CATALOGUE

OF THE

MUSEUM OF ORNAMENTAL ART,

AT

MARLBOROUGH HOUSE, PALL MALL,

For the use of Students and Manufacturers, and the Public.

ARRANGED UNDER THE FOLLOWING GROUPS:—

False Principles of Decoration, p. 13.
1. Furniture, p. 25.
2. Glass, p. 31.
3. Metal Work, p. 41.
4. Pottery, p. 59.
5. Various, p. 83.
6. Woven Fabrics, p. 87.

WITH EXPLANATORY AND CRITICAL REMARKS AND APPENDICES.

Fifth Edition (May 1853).

LONDON:
PRINTED BY GEORGE E. EYRE AND WILLIAM SPOTTISWOODE,
PRINTERS TO THE QUEEN'S MOST EXCELLENT MAJESTY.
FOR HER MAJESTY'S STATIONERY OFFICE.

1853.

Price 6d. each.

DEPARTMENT OF SCIENCE AND ART.

Marlborough House, Pall Mall, London.

Office Hours, 10 to 4.

Joint Secretaries.—HENRY COLE, Esq., C.B.; Dr. LYON PLAYFAIR, C.B.
Superintendent of Art.—R. REDGRAVE, Esq., R.A.
Registrar.—W. R. DEVERELL, Esq.
Librarian and Keeper of Casts.—R. N. WORNUM, Esq.

The occupation of MARLBOROUGH HOUSE, *by the gracious permission of Her Majesty* THE QUEEN, *for the Offices, Museum, Lecture Room, &c., of the Department of Science and Art, is but temporary, until more suitable premises are provided.*

To ensure the MUSEUM being kept as a *place of study*, and to provide a fund for renewing the examples and increasing their number, the following provisional regulations have been sanctioned by the Lords of the Committee of the Privy Council for Trade.

1. The MUSEUM will be OPEN: from November 1 to March 1, from 10 to 3; from March 1 to November 1, from 10 to 4, except the appointed vacations; and between August 1 and October 1, when the Committees of the local Schools in connexion with the Department have the privilege of borrowing the articles, under certain rules.

2. On *Mondays* and *Tuesdays*, and during Easter and Christmas weeks, the Public are admitted free; but on these days examples cannot be removed from their cases for study.

3. On *Wednesdays*, *Thursdays*, and *Fridays*, PERSONS NOT STUDENTS are admitted on payment of 6*d.* each; and any single example, on payment of an additional 6*d.*, or any number of examples in one portfolio, on payment of 1*s.* additional each person, may be removed and copied. Manufacturers and others, by payment of an annual subscription of 1*l.* 1*s.*, may obtain a ticket, transferable to any member of their firm, or any person in their employ.

4. All registered students of the Department have free admittance daily, upon production of their fee-receipts.

5. All students in the special classes of the Department have, in addition, the privilege of examining and copying any examples, without payment of any additional fee.

6. A book is kept, in which, on the days not given up to the public, every person desiring to inspect the Museum, or requiring the use of any articles, is to enter his name, address, and the article he requires.

7. No person is allowed to have the use of any article except in the presence of an officer of the Department; and before handling any article he will be required to wash his hands.

8. Except the fees above-mentioned, no fee or gratuity is to be received by any officer of the establishment from any person using the articles.

9. Whilst every care is taken of articles lent to the Museum for exhibition, it is necessary to state that the Department, as in similar cases, the Exhibition of 1851, the Royal Academy, &c., cannot be responsible for loss or damage.

The Museum is closed on *Saturdays*, for cleaning, &c.

WORKS PUBLISHED UNDER THE AUTHORITY OF THE DEPARTMENT.

1. A DRAWING BOOK, by W. DYCE, Esq., R.A. *Price* 9*s*.
2. A TREATISE on PRACTICAL GEOMETRY. *Price* 7*s*. 6*d*.
3. A TREATISE on PRACTICAL PERSPECTIVE. *Price* 7*s*. 6*d*.
4. DIAGRAMS to ILLUSTRATE the HARMONIOUS RELATIONS of COLOURS. *Price* 6*s*. 6*d*. and 1*s*. With a CATECHISM, by R. REDGRAVE, Esq., R.A. *Price* 9*d*.
5. A MANUAL of the DEFINITIONS in PLANE GEOMETRY, by R. BURCHETT, Esq. *Price* 5*d*.
6. AN ELEMENTARY MANUAL on TEACHING DRAWING, by J. C. ROBINSON, Esq., F.R.S., Teachers' Training Master. *Price* 6*d*.
7. REPORT on DESIGN, by R. REDGRAVE, Esq., R.A. Reprinted, by permission, from the Report prepared by direction of Her Majesty's Commissioners of the Exhibition. *Price* 2*s*. 6*d*.

PREPARING FOR PUBLICATION.

A MANUAL on STYLES OF ORNAMENT. By R. N. WORNUM, Esq.

FIRST EXAMPLES for COLOURING; executed by the Female students of the Lithographic Class.

CATALOGUE of the ORNAMENTAL CASTS belonging to the Department, with wood-cuts executed by the female students.

MUSEUM OF ORNAMENTAL ART.

INTRODUCTION.

THIS Collection was commenced by the Board of Trade during the year 1851, when the expenditure of a sum of £5,000 was authorized by the Treasury for the purchase of such examples of manufacture shown in the Exhibition as would be useful to be preserved for purposes of study. (See Appendix A.) It has since been increased by further purchases, and by very liberal contributions, both permanent and temporary, from the collections of Her Majesty the Queen, and many other persons whose names are attached to the articles they have contributed.

The objects of the Museum are three-fold. Some specimens are included which, as the collection increases, are intended to illustrate the history of various manufactures, —some for extreme skill of manufacture or workmanship, whilst others are intended to present to the manufacturer and to the public choice examples of what science and art have accomplished in manufactures of all kinds, and this not so much with a view to the works being copied or imitated, as to show that perfection and beauty *in art* are not matters of caprice or dependent upon the fancy of the beholder any more than perfection and beauty *in nature*.

Whenever such beauty has been attained by the hand of man, it has been by working in harmony with laws which may be deduced from observation or study of the works of nature. It is not possible for all to read and interpret those laws, and even those who have worked most in harmony with them have often perhaps been least able to state the principles that guided them. This is especially true of the works of a civilization so essentially different from our own as that of Asia.

The following, however, are some of the general laws which those who have studied the subject have traced in the ornamentation of the works as well of the creation, whether animate or inanimate, as of those works of man, which have been produced by reverent study of the works of nature, and have been recognized as beautiful in all ages.

GENERAL PRINCIPLES OF DECORATIVE ART.

The true office of *ornament* is the decoration of *utility*. *Ornament*, therefore, ought always to be secondary to *utility*.

Ornament should arise out of, and be subservient to *construction*.

Ornament requires a specific adaptation to the *material* in which it is to be wrought, or to which it is to be applied; from this cause the ornament of one fabric or material is rarely suitable to another without proper adaptation.

The mere imitation of beautiful natural objects does not constitute true ornament; but rather the adaptation of their peculiar beauties of form or colour to decorative purposes controlled by the laws of art, and the necessities of manufacture.

The following are some of the principles which regulate the application of decorative art to various manufactures.

Principles of Decorative Art, particularly applicable to Metal Work, Pottery, and Plastic Forms generally.

1. The form should be most carefully adapted to use, being studied for elegance and beauty of line, as well as for capacity, strength, mobility, &c.

2. In ornamenting the construction, care should be taken to preserve the general form, and to keep the decoration subservient to it, by low relief or otherwise; the ornament should be so arranged as to enhance, by its lines, the symmetry of the original form, and assist its constructive strength.

3. If arabesques, or figures in the round, are used, they should arise out of the ornamental and constructive forms, and not be merely applied.

4. It must ever be remembered that repose is required to give value to ornament, which in itself is secondary and not principal.

Principles of Decorative Art, particularly applicable to printed Garment Fabrics, such as Calicoes, Cambrics, Muslins, &c.

1. The ornament should be flat, without shadows, or the appearance of relief.

2. If flowers, foliage, or other natural objects are the motive, they should not be direct imitations of nature, but conventionalized in obedience to the above rule.

3. The ornament should cover the surface either by a diaper based on some regular geometrical figure, or growing out of itself by graceful flowing curves; any arrangement which carries lines or pronounces figures in the direction of breadth is to be avoided, and the effect produced by the folding of the stuff should be carefully studied.

4. The size of the pattern should be regulated by the material for which the design is intended; small for close thick fabrics, such as ginghams,

&c.; larger for fabrics of more open textures, such as muslins, bareges, &c.; largely covering the ground on de-laines, and more dispersed in cotton or linen goods.

PRINCIPLES of DECORATIVE ART, particularly applicable to CARPETS.

1. The surface of a carpet serving as a ground to support all objects should be quiet and negative—without strong contrast of either form or colour.

2. The leading forms should be so composed as to distribute the pattern equally over the whole floor.

3. The decorative forms must be flat, without shadow or relief, whether derived from ornament, or direct from flowers or foliage.

4. In colour the general ground should be negative, low in tone, and inclining to the tertiary hues—the leading forms of the pattern being expressed by the darker secondaries—and the primary colour, or white, if used at all, should be only in small quantities, to enhance the tertiary hues, and to express the geometrical bases that rule the distribution of the forms.

5. The laws regulating the harmonies and contrasts of colour should be attended to.

PRINCIPLES of DECORATIVE ART, particularly applicable to PAPER HANGINGS, as distinct from Wall Decorations.

1. The decoration of paper-hangings bears the same relation to the objects in a room, that a background does to the objects in a picture.

2. It should not, therefore, be such as to invite attention to itself—but be subdued in effect, and without strong contrasts either of form, colour, or light and dark.

3. Nothing should be introduced which disturbs the sense of flatness.

4. All natural objects, therefore, when used as ornament for these manufactures, should be rendered conventionally—flat—and in simple tints.

5. While the decorative details should be arranged on symmetrical bases, these should be so resolved into the minor forms as not to be intrusively prominent.

6. Colour should be broken over the whole surface so as to give a general negative hue—rather than masses of positive colour. [See also Appendix].

The public, therefore, are requested not to look at the articles in the Museum as mere objects of "vertû" or curiosity, but to examine their beauties or defects with reference to the principles laid down, to aid in which examination critical notices will be found in the catalogue.

The first room is devoted to a collection of articles such as are of daily production, which are only remarkable for their departure from every law and principle, and some even from the plainest common sense, in their decoration.

It cannot be too much insisted upon that any permanent improvement in the character of our national manufactures must depend upon the public alone, and upon the demand which they create.

Every purchase made, whether the article is of great or small value, may have a corresponding effect in encouraging the production, on the one hand, of what is true and beautiful, or, on the other hand, of that which is false and monstrous; limiting, in the latter case, our enjoyment to an ignorant search after what is merely novel, and forcing the manufacturer and artizan to direct their minds only to satisfying such an erroneous want.

GENERAL ARRANGEMENT OF THE MUSEUM.

Arrangement of the Museum.

[The classification of the articles under the following groups, namely, F. Furniture; G. Glass; M. Metal; P. Pottery; V. Various; W. Woven, is merely temporary, whilst the Museum remains in Marlborough House. When sufficient space is provided, a more minute subdivision will probably be desirable. The articles are numbered in each group in the order in which they have been received into the Museum.]

GENERAL CONTENTS OF THE ROOMS, PASSAGES, &c. OPEN TO THE PUBLIC,

Including notices of some articles lent by individuals for a limited time, which could not, for that reason, be entered in the body of the Catalogue.

I. The Staircase contains —

(*a*) *Carpets* and *woven fabrics*, exhibited in this position on account of their size, which is too great to admit of their being shown together with the other woven fabrics.

(*b*) *Tapestry* lent from Hampton Court Palace, supposed to have been designed by Bernard Van Orlay about A.D. 1530.

(*c*) Copies of the *Arabesques by Raphael in the Vatican*, purchased by the School of Design at the sale of the late Mr. Nash's property.

(*d*) *Wall tiles*, manufactured by Messrs. Minton.

II. The Passage Room contains—

(*a*) A collection of *examples* in Woven fabrics, Paper hangings, Metal work, Glass, Pottery, &c. used *in lectures*, and *demonstrations* illustrative of false principles of decoration. (See Catalogue, page 14.)

III. Museum Room, No. 18, contains—

(*a*) A portion only of the *Woven fabrics* of the Department hung in cases on the walls. Other portions cannot be exhibited for want of room. (See Catalogue, Division W., of Woven Fabrics, page 87.)

(*b*) Below the Woven fabrics are specimens of *lacquer work*, *ivory*, &c., and smaller articles of metal work, for which room cannot be found elsewhere. (See Catalogue, Division F., of Furniture, pages 25 and 83.)

A cinquecento iron sword-hilt, lent by Mr. Willoughby.

Indian kettle and stand, enameled on copper, Mediæval keys, hookah bottom, and ornamental iron-work, lent by Mr. Arthur Tupper.

Indian or Chinese silver filigree bracelets, exhibited as specimens of the perfection of silver work in India, lent by Mr. Cole.

(*c*) In the centre of the room and in the windows are those articles of *jewellery*, *enamels*, *gold*, &c. which it is necessary to keep under cover for preservation. (See Catalogue, Division M., of Metal Work, page 41.)

(*d*) The remaining spaces on the walls are used for displaying arms, &c., which require wall space.

IV. Museum Room, No. 19, contains —

(*a*) Bulky articles of *Furniture*, such as the Barbetti Cabinet, the Mediæval Press by Pugin, the Terra Cotta Chimney-piece. (See Catalogue, Division P., page 62.)

(*b*) The wall space is used chiefly for *Wood carvings*, *Paper hangings* and *Draperies*.

Specimens of wood carvings of various styles, lent by Mr. Webb.

Arrangement of the Museum.

Bronze group of figures supporting a clock, lent for study by Mr. B. L. Vulliamy.

"This bronze group probably represents the four elements, the globe representing the earth. In the absence of any correct knowledge as to its early possessors, it would be difficult to determine the exact time when it was cast, but, judging from its excellence and finish, it may, with great certainty, be attributed to the best Florentine period. It is cast particularly thin, so thin that, looked at from within, the daylight is seen in many places.

"The movement originally placed in the globe was made by Romilly, born at Geneva, a clockmaker of great celebrity, and author of several very clever papers on horology, and to disprove the possibility of the perpetual motion; published in L'Encyclopédie et le Journal de Paris, A.D., 1796. Sir Samuel Romilly, in his Memoirs, written by himself (vol. 1. Murray, London, 1840), relates having made his acquaintance at Paris in 1781, and describes him as a man, at the advanced age of seventy, possessing great literary attainments and knowledge of his business. Judging by the style of the work, it must have been an early production of the maker, perhaps about the year 1740, but, being quite worn out by time, I have replaced it by a balance clock, which strikes the hours and quarters, the hours upon a bell spring instead of a bell, which has a very good effect.

"The entire group can, if required, for the convenience of seeing the figures all round, be very easily made to revolve on friction rollers, without fear of stopping the clock.

"Several modern copies of the figures have been made at Paris, and adapted to carry clocks and a large tazza, but these are very inferior to the original and immediately show their modern origin.

"B. L. VULLIAMY."

"This fine group has the character of a work of the eighteenth century, and probably is of the same date as the clock it originally supported, viz., about 1740. The boys are in the style of the Fiamingos, but certainly not by them, nor of the same period with those distinguished ornamental sculptors.

"G. SEMPER."

(*c*) The remainder of the *Metal work* belonging to the Department, and some very valuable loans, of the *Cellini* Shield by the Queen, the *Vase and Sheild* by Vechté, lent by Messrs. Hunt and Roskill, and the bronze busts of Popes Alexander VIII. and Leo. X. (see Catalogue, Division M., page 56), which could not be arranged in the preceding room for want of space, and are placed here.

Two antique statuettes, supporting lamps, in yellow antique marble; a bronze vase of the Renaissance period; two urns and two pedestals, formed of carved bulls, in black antique marble, are lent by Lord Willoughby d'Eresby, for examination and study.

V. MUSEUM ROOM, No. 20 and 21, contains —

Pottery and *works in stone.* A great part of this collection does not belong to the Department, but has been lent for periods of various limited durations, for the use of the students and the information of the public.

Sèvres Porcelain.

Her Majesty has been graciously pleased to lend upwards of 90 pieces of Oriental, Dresden, and Sèvres porcelain from Buckingham Palace. Those from Sèvres afford illustrations of the great technical skill which the Royal Manufactory at that place attained in the seventeenth and eighteenth centuries. As specimens of finished modelling, gilding, and chasing, of successful colours, and of painting, they are among the very finest works which have ever been fired in the kilns at Sèvres. The illustrations of the *royal blue* (deep azure) are on various parts of the centre stand. It is chiefly for the great excellence of their workmanship and technical skill that these Oriental and Sèvres specimens are valued, and not for their forms. The Queen has liberally permitted manufacturers and students to copy them and derive any possible benefit from the study of them. A separate catalogue is published.

Lord Willoughby d'Eresby also has lent several fine specimens of the beautiful colours called rose du Barry and bleu du roi, as well as other pieces of ware from the same manufactory.

Modern German Paintings on Porcelain.

Arrangement of the Museum.

A copy of a picture by Sir Edwin Landseer, made in Bavaria, with three others lent by H.R.H. Prince Albert.

Chiefly Indian.

The following are lent by Mr. Farrer:—

Large globular jar, with plants and dragons gilt on a blue indented ground; elephants' heads at the handles.

Two imitation bronze beakers, from the collection of the late Queen Charlotte.

Crackle vase, crimson enamel.

Crackle vase, blue and crimson enamel.

Three pieces of Raphael ware.

Mr. Tupper has contributed a curious assortment of the native earthenware procured from the Cape of Good Hope; and Captain Eardley Wilmot specimens of Mexican ware.

Several specimens of Indian yellow porcelain, lent by Mr. Bailey.

Specimens of early Dresden porcelain, lent by Mr. Willoughby.

Statuettes in terra cotta, and bas-reliefs by Clodion, lent by Mr. Field.

The remaining specimens lent have been contributed by Hampton Court Palace (the *blue Delft* ware), Miss Coutts (two Chelsea vases, &c.), Mr. T. Baring, M.P. (chiefly specimens from *Dresden* and *Berlin*), Mr. S. Redgrave, and Mr. Cole.

The specimens of Pottery belonging to the Department which are exhibited, are numbered and described in the Catalogue (Division P., Pottery, page 59).

Owing to the restricted space and the temporary possession of most of the articles, the only principle of arrangement which was found possible with the collection was that which would display the examples to the best advantage: any strict arrangement as to class or chronology was impracticable. Sèvres porcelain requires that it should be placed *opposite* to the light; and these specimens were more than sufficient to fill all the best places.

The works in *marble* are described in Division V. (Various) of the Catalogue (page 85).

VI. Museum Room, No. 22, contains—

A selection of the casts of the so-called Renaissance period of Art; but, owing to want of space, this portion of the collection belonging to the Department is very inadequately displayed. Such specimens however as are exhibited illustrate the best period of the Renaissance in all its varieties, as developed in Metal, Stone, or Wood, from about the period of 1400 to 1600.

The spirit of the style in its perfect form, the Cinquecento, consists chiefly in a general repudiation of everything not warranted by classical precedent; in the substitution, in fact, of Roman for Romanesque or Gothic details.

The earliest examples in the room are from the Bronze Gates of Lorenzo Ghiberti, at Florence, modelled in 1402, but not completed until 1425; these are followed by specimens from the Roman Cancelleria by Bramante, 1495, in which we see the Cinquecento Arabesque already prominent; and the same style is exhibited in perfection in the two small specimens of Tullio Lombardo, from the Church of Santa Maria de' Miracoli at Venice.

The specimens following from the Chateau de Gaillon in Normandy, built by Cardinal d'Amboise, Minister of Louis XII., are the earliest examples of the Renaissance in France. This chateau was commenced at the close of the fifteenth century, but occupied the Cardinal until his death in 1510. His monument in the Cathedral of Rouen, of which several portions are exhibited, is in a similar taste; and, owing to its still perfect state, is one of the most interesting monuments in Europe. It was completed in 1525, and is remarkable for its decided combination of a Gothic arrangement of the whole with a classic detail of the parts.

The pilasters from the tomb of Louis XII. in St. Denis, are of the same style and period: this monument was erected by Francis I., to his father-in-law, about 1520.

The panels from the Martinengo Tomb at Brescia, erected about 1530, and the large pilasters from the façade of the Church of Santa Maria de' Miracoli, of the same town and period, display this style in all its exuberance of the gro-

Arrangement of the Museum.

tesque Arabesque, with a strong naturalist feeling in the details. The still bolder specimens of Alessandro Vittoria, displaying a dangerous facility of execution, from the Scala d'Oro in the Ducal Palace at Venice, executed about 1560, illustrate the commencement of the decline,—evident in the sacrifice of detail to mere general effect. Several excellent specimens of wood carving from France and Belgium, and a large piece from the old guard chamber at Westminster, complete the varieties of this style. The scrolled shields, or cartouche and strap-work, illustrate the peculiar characteristics of the English variety of the Renaissance, called the Elizabethan; a variety which seems to have owed its establishment as a distinct style to Henry II. of France. The Chateau d'Anet, built by this monarch for Diana of Poitiers, about 1550, under the direction of Philibert Delorme, was loaded with this peculiar species of decoration, scrolled shields, and tracery composed of the initials of the King and Diana of Poitiers combined.

VII. The Consulting Room,

Used by Students, &c., when the articles are removed from their cases or stands for examination and copying, contains—

Examples of the drawing models. Copies used in Schools in connexion with the Department.

Drawings of ceilings, &c., after Michael Angelo, Raphael, Correggio, &c.

Specimens of modern woven fabrics.

Illustrations of colours, &c., used in Lectures.

VIII. The Hall contains—

A collection of examples illustrating the stages of studies pursued in the Schools.

IX. The Gallery contains—

A collection of casts of sculpture, ancient ornament, &c., recommended for use as models in Drawing Schools.

EXAMPLES OF FALSE PRINCIPLES IN DECORATION.

Examples of False Principles in Decoration.

Whilst the Museum offers to the students specimens of ornamental art, most of which illustrate correct principles in decoration, it has been deemed advisable to collect and exhibit to the student examples of what, according to the views held in this Department, are considered to illustrate wrong or false principles. The chief vice in the decoration common to Europe at the present day is the tendency towards *direct imitation of nature*, which in respect of ornamental art, is opposed to the practice of all the best periods of art among all nations. On this point, as well as on others to be observed in the treatment of various materials, Dr. Waagen, Mr. Dyce, Mr. Pugin, and Mr. Redgrave make various remarks, which are herewith appended and illustrated by examples.

Imitative Style.—"There has arisen a new species of ornament of the most objectionable kind, which it is desirable at once to deprecate on account of its complete departure from just taste and true principles. This may be called the *natural* or merely imitative style, and it is seen in its worst development in some of the articles of form.

"Thus we have metal *imitations* of plants and flowers, with an attempt to make them a strict resemblance, forgetting that natural objects are rendered into ornament by subordinating the details to the general idea, and that the endeavour ought to be to seize the simplest expression of a thing rather than to imitate it. This is the case with fine art also: in *its* highest effort mere imitation is an error and an impertinence, and true ornamental art is even more opposed to the merely imitative treatment now so largely adopted. Let any one examine floral or foliated ornament produced in metal by electrotyping the natural object, whereby every venation and striation of the plant is reproduced, and compare it with a well and simply modelled treatment, where only the general features of the form are given and all the minutest details purposely omitted; and if this latter has been done with a true sense of the characteristics of the plant, the meanness and littleness of the one mode will be perfectly evident, compared with the larger manner of the other. But this imitative style is carried much further: or-molu stems and leaves bear porcelain flowers painted to imitate nature, and candles are made to rise out of tulips and China asters, while gas jets gush forth from opal Arums. Stems, bearing flowers for various uses, arise from groups of metal leaves, standing tiptoe on their points, (see Nos. 81, 83), and every constructive truth, and just adaptation to use, is disregarded for a senseless imitative naturalism. In the same way, and doubtless supported by great authority, past and present, enormous wreaths of flowers, fish, game, fruits, &c., imitated *à merveille*, dangle round sideboards, beds, and picture-frames. Glass is tortured out of its true quality to make it into the cup of a lily or an anemone (see No. 34); not that we may be supposed to drink nectar from the flower, but that novelty may catch those for whom good taste is not piquant enough, and chaste forms not sufficiently showy. In fabrics where flatness would seem most essential, this imitative treatment is often carried to the greatest excess (see Nos. 4, 5); and carpets are ornamented with water-lilies floating on their natural bed, with fruits and flowers poured forth in overwhelming abundance in all the glory of their shades and hues (see Nos. 1, 2); or we are startled by a lion at our hearth, or a leopard on our rug, his spotted coat imitated even to its relief as well as to its colour, while palm-trees and landscapes are used as the ornaments of muslin curtains. Though far from saying that imitative ornament is not sometimes allowable, still it will at once be felt that the manner wants a determined regulation to exclude it in most of the above-mentioned cases from all works aspiring to be considered in just taste, and to leave it to be adopted by those only who think novelty better than chaste design, and show preferable to truth."—Redgrave.

Examples of False Principles in Decoration.

WOVEN FABRICS, &c., DECORATED ON FALSE PRINCIPLES.

CARPETS.

"The use of these fabrics suggests the true principle of design for their ornamentation, which is governed by the laws for flat surfaces, where the object is rather to treat the whole as a background than to call particular attention to the ornamentation. Flatness should be one of the principles for decorating a surface continually under the feet: therefore all architectural relief ornaments (see Nos. 4, 5, 6), and all *imitations* of fruit, shells, and other solid or hard substances, or even of flowers, strictly speaking, are the more improper the more imitatively they are rendered (see Nos. 1, 2, 3). As a field or ground for other objects, the attention should hardly be called to carpets by strongly-marked forms or compartments, or by violent contrasts of light and dark, or colour; but graduated shades of the same colour, or a distribution of colours nearly equal in scale of light and dark, should be adopted; secondaries and tertiaries, or neutralized primaries, being used rather than pure tints, and lights introduced merely to give expression to the forms. Under such regulations as to flatness and contrast, either geometrical forms, or scrolls clothed with foliation in any style, leaves, flowers, or other ornament, may be used, which with borders and compartment arrangements, and the use of diaper treatments, leave ample room for variety and for the inventive skill of the artist. It may be thought impossible or unnecessary to confine the designer too strictly by such laws, and they are, indeed, rather stated from a sense of their truth than with an immediate hope of their thorough acceptance; but at any rate they may serve as curbs to extravagance of design, and as guide-marks to lead back the errant designer to the path of consistency." —REDGRAVE.

"The primary law of all such designs is, that they must not disturb the flatness of the surface on which they are drawn, but only diversify it with lines agreeable to the eye, and with harmonious masses of colour. Hence no foreshortenings should be attempted in such designs, and all perspective views are to be absolutely rejected, as at variance with the principles of a true style of ornament. It is obvious that the character of the pattern will be essentially affected by the quality of the materials and the purpose for which it is intended. Thus, for instance, shawls, though of a yielding texture, rather follow the movements of the body in a general sense; hence the patterns of shawls should be of considerable size, with soft flowing outlines. Cottons, on the contrary, and other similar clothing fabrics, which cling more to the body, require smaller and more symmetrical patterns."—WAAGEN'S *Report on Exhibition of* 1851.

No. 1.—CARPET.

Observations.—Direct imitation of nature; flowers out of scale; architectural ornament in imitation relief; inharmonious colouring.

No. 2.—CARPET.

Observations.—Direct imitation of nature; flowers out of scale.

No. 3.—FRENCH PORTIERE.

Observations.—Direct imitation of nature; stripes running horizontally, contradicting the lines of the folds in the use of such fabrics.

No. 4.—CARPET.

Observations.—Imitation of a ceiling; architectural mouldings and ornament in relief.

No. 5.—CARPET.

Observations.—Direct imitation of nature; flowers, &c. out of scale; representation of a landscape, sky, water, &c.; architectural scrolls in high relief.

No. 6.—CARPET.

Observations.—Want of meaning and unity in the pattern; random distribution of the lines objectionable.

No. 7.—CARPET.

Observations.—Cornucopiæ filled with flowers, resting upon nothing; want of general leading lines.

No. 8.—CARPET.

Observations.—Imitation of pierced Gothic panelling in oak; representation of a moulded surface.

No. 9.—CARPET.

Observations.—Imitation of natural leaves in relief, with shadow disturbing the sense of flatness.

CHINTZES.

"The consideration of chintzes comes under the head of hangings; and upon these fabrics it is quite necessary to make a few remarks, since their decoration seems at present to be of the most extravagant kind. Overlooking the fact that the lightness and thinness of the material will not carry a heavy treatment, and that, in addition to all the principles which have been shown to regulate designs for hangings, the use of imitative floral ornament is peculiarly unsuitable on account of the folds, the taste is to cover the surface almost entirely with large and coarse flowers—dahlias, hollyhocks, roses, hydrangeas—or others which give scope for strong and vivid colouring, and which are often magnified by the designer much beyond the scale of nature (see Nos. 11 to 16). These are not only arranged in large groups, but often cover the whole surface, in the manner of a rich brocade. Nothing can be more erroneous, or more essentially vulgar, as would at once be evident did not fashion blind us for a time, and a feeling for costly labour and difficult execution prevail over truth and good taste.

"Moreover, it is scarcely possible in such distributions of colours, whether printed or woven, to arrange them according to just or scientific laws; for although this is attainable when colour is in simple flat tints, and subordinated to geometrical groupings, when the tints are broken up and graduated into shades, and distributed with regard to flowing and naturally dispersed forms alone, the due quantities for harmony, the juxtaposition of complementary and harmonizing tints, and true balance of parts, easy in any simple or symmetrical arrangement, becomes difficult or impossible. The present mode of ornamenting these fabrics seems to have arisen from the false spirit of imitation—a desire to rival the richness of silk; but it is overlooked that the texture, naturally light, requires lightness and elegance of form and colour; that, as a *summer* fabric, richness and fulness of hue, as tending rather to a sense of warmth, is out of place, and that, on the contrary, fresh and cool light grounds, with flat ornamental forms, either 'all over' or in 'up and down' bands, or diapers of floral ornament on a simple textural ground, are the true principles for the decoration of chintzes."—REDGRAVE, *on Design.*

Nos. 10, 11, 12, 13.—FURNITURE CHINTZES.

Observations.—Direct imitations of nature; branches of lilac and rose trees made to bend to the forms of sofa cushions and chair arms. In No. 11, the ground, which should be light in chintzes, entirely obscured by the pattern. General want of repose.

No. 14.—FURNITURE CHINTZ.

Observation.—Wreaths and festoons of natural flowers, tied together with imitations of ribbon.

No. 15.—FURNITURE CHINTZ.

Observations.—Imitation of one fabric upon another—ribbon upon chintz; the design of the ribbon composed of direct imitations of natural flowers.

Examples of False Principles in Decoration.

No. 16.—FURNITURE CHINTZ.

Observations.—Imitation of ribbon upon chintz; direct imitation of moss-roses, want of symmetrical arrangement.

No. 17.—SILK HANGING.

Observations.—Imitation of one fabric upon another; festoons of ribbon upon silk; direct imitations of nature.

Nos. 18, 19.—SILK HANGINGS.

Observations.—Direct imitations of nature; architectural ornaments in relief.

No. 20.—SILK HANGING.

Observations.—Direct imitation of nature; pictorial groups of natural flowers instead of symmetrical treatment; want of harmony of colour.

PAPER AND OTHER HANGINGS.

"Those papers which are shaded are defective in principle; for, as a paper is hung round a room, the ornament must frequently be shadowed on the light side. The variety of these miserable patterns is quite surprising: and, as the expense of cutting a block for a bad figure is equal if not greater than for a good one, there is not the shadow of an excuse for their continual reproduction. A moment's reflection must show the extreme absurdity of *repeating a perspective* over a large surface with some hundred different points of sight."—PUGIN'S *Christian Architecture.*

"If the use of such materials is borne in mind, the proper decoration for them will at once be evident, since this ought to bear the same relation to the objects in the room that a background does to a picture. In art, a background, if well designed, has its own distinctive features, yet these are to be so far suppressed and subdued as not to invite special attention, while as a whole it ought to be entirely subservient to supporting and enhancing the principal figures—the subject of the picture. The decoration of a wall, if designed on good principles, has a like office; *it is a background to the furniture, the objects of art, and the occupants of the apartment.* It may enrich the general effect, and add to magnificence, or be made to lighten or deepen the character of the chamber: it may appear to temper the heat of summer, or to give a sense of warmth and comfort to the winter; it may have the effect of increasing the size of a saloon, or of closing in the walls of a library or study; all which, by a due adaptation of colour, can be easily accomplished. But, like the background to which it has been compared, although its ornament may have a distinctive character for any of these purposes, it must be subdued, and uncontrasted in light and shade: strictly speaking, it should be flat and conventionalized, and lines or forms harsh or cutting on the ground as far as possible avoided, except where necessary to give expression to the ornamentation. Imitative treatments are objectionable on principle, both as intruding on the sense of flatness, and as being too *attractive* in their details and colour to be sufficiently retiring and unobtrusive."—REDGRAVE, *on Design.*

No. 21.—PAPER HANGING.

Observations.—Direct imitation of nature; detached bunches of flowers; want of general lines and parent stems.

No. 22.—PAPER HANGING.

Observations.—Imitation of festoons of ribbon; direct imitation of natural flowers and inharmonious colour.

No. 23.—PAPER HANGING.

Observations.—Natural objects in unseemly positions; horses and ground floating in the air; objects much out of scale

Examples of False Principles in Decoration

No. 24.—PAPER HANGING.

Observation.—Imitation of a picture.

No. 25.—PAPER HANGING.

Observation.—Mere imitations of nature.

No. 26.—PAPER HANGING.

Observations.—Direct imitation of nature; imitation of ribbon in festoons upon paper.

No. 27.—PAPER HANGING.

Observations.—Perspective representations of a railway station, frequently repeated and falsifying the perspective.

No. 28.—PAPER HANGING.

Observations.—Perspective representation of the Crystal Palace and Serpentine; with flights of steps and architectural framework, causing the same error as in 27.

No. 29.—PAPER HANGING.

Observations.—Imitation of ribbon upon paper; direct imitation of nature.

No. 30.—PAPER HANGING.

Observation.—Direct imitation of nature upon a ground of architectural ornaments.

No. 31.—PAPER HANGING.

Observation.—Perspective representation of architecture.

No. 32.—PAPER HANGING.

Observation.—Imitation of a picture repeated all over a wall, although it could be correctly seen from only one point.

Nos. 33, 34.—PAPER HANGINGS.

Observations.—Direct imitations of nature. No harmony in the distribution of colour.

No. 35.—PAPER HANGING.

Observations.—Horses, water, and ground floating in the air; landscapes in perspective.

No. 36.—PAPER HANGING.

Observations.—Objects in high relief; perspective representations of architecture employed as decoration for a flat surface.

No. 36 *a*.—PAPER HANGING.

Observation.—Perspective representations of battles, frequently repeated.

GARMENT FABRICS.

"The design applied to apparel must exercise a great influence over the general taste of the public; and persons who have been accustomed to consider gaudy, florid, and large ornament suitable for articles of clothing, will hardly be capable of judging correctly of what is true, beautiful, and appropriate in the ornament of the domestic utensils and furniture of their dwellings. The great sources of error in designing for garment fabrics are over ornamentation, and attracting undue attention to the ornament—which may arise from many causes; thus from the violence of contrast either of light and dark or of colour, from overcharging

Examples of False Principles in Decoration.

the colour (see Nos. 40, 42, 55, &c.), or from the ornament being too large for the fabric. All these causes, however, are modified by the material. Thus muslins and barèges will bear more pronounced contrasts than the more solid or more absorbent textures of jacquonet muslins or de-laines. Silks and de-laines, again, will bear greater fulness of colour than the drier surface of cotton; while woven patterns in silk, formed by tabby and satin in a self colour, will bear much larger figures than are applicable to either woven patterns in varied colours, or the same printed on cottons or silk. These observations will show the necessity of the designer carefully attending to texture, lustre &c., in preparing his design, and illustrate the difficulty of adopting without adapting the ornament of one fabric to the decoration of another. The flowing lines, agreeable distribution, and flat treatment of the details will illustrate other points in these remarks.

"In reverting to the general question of design for garment fabrics, it may be remarked, that the making up of such goods for use should have due consideration in the general direction of the pattern. Thus, while "up and down" treatments in stripes and trails are proper, the horizontal direction of pronounced forms is not to be admitted, since, crossing the person, the pattern quarrels with all the motions of the human figure, as well as with the form of the long folds in the skirts of the garment. From this reason, large and pronounced checks, however fashionable, are often in very bad taste, and interfere with the graceful arrangement of any material as drapery.

"If we look at the details of the Indian patterns we shall be surprised at their extreme simplicity, and be led to wonder at their rich and satisfactory effect. It will soon be evident, however, that their beauty results entirely from adherence to the principles above described. The parts themselves are often poor, ill-drawn, and commonplace; yet, from the knowledge of the designer, due attention to the just ornamentation of the fabric, and the refined delicacy evident in the selection of *quantity* and the choice of tints, both for the ground, where gold is not used as a ground, and for the ornamental forms, the fabrics, individually and as a whole, are a lesson to our designers and manufacturers, given by those from whom we least expected it. Moreover, in the adaptation of all these qualities of design to the fabrics for which they are intended, there is an entire appreciation of the effects to be produced by the texture and foldings of the tissue when in use as an article of dress, insomuch that no draught of the design can be made in any way to show the full beauty of the manufactured article, since this is only called out by the motion and folding of the fabric itself. An expression of admiration for these manufactures must be called forth from every one who examines them, and is justly due to merits which are wholly derived from the true principles on which these goods have been ornamented, and which result from perfect consistency in the designer."—REDGRAVE, *on Design.*

No. 37.—COTTON HANDKERCHIEF.

Observations.—Unsuitableness of the ornament to the use; large and coarse pattern; inharmonious colouring.

No. 38.—PRINTED CALICO.

Observations.—Coarse contrast of stripes; mixture of principles, ill understood attempt to combine the Indian treatment with the imitation of nature.

No. 39.—MIXED FABRIC.

Observation.—Imitation of marble.

No. 40.—MOUSSELINE-DE-SOIE.

Observations.—Inharmonious colouring; want of geometrical distribution; mere imitative arrangement; landscapes in perspective.

No. 41.—MOUSSELINE-DE-LAINE.

Observations.—Inharmonious colouring; want of geometrical distribution; mere imitative treatment.

Examples of False Principles in Decoration.

No. 42.—PRINTED CALICO.

Observations.—Violent contrasts; bad geometrical forms; imitation of a oorcloth or parquetage.

No. 43.—FRENCH BAREGE.

Observations.—Total want of geometrical distribution; mere imitative treatment; strange conceit in the pattern; pattern much too large for the material.

No. 44.—SILK.

Observations.—Imitations of nature; perspective; violent contrasts.

No. 45.—MOUSSELINE-DE-LAINE.

Observations.—The commonest geometrical form, the square, forced into notice by violent contrast; overcharged size of pattern; bad contrast of colour.

No. 46.—SILK.

Observations.— Imitation of a vase; the red and green not in harmony.

No. 47.—MOUSSELINE-DE LAINE.

Observations.—Imitation of one fabric upon another,—lace upon muslin extremely coarse geometrical basis of the form; imitation of coral.

No. 48.—JACQUONET.

Observations.—Mere adoption of Indian forms; false appropriation of Indian principles.

No. 49.—CALICO FOR SHIRTS.

Observation.—Perspective representations in stripes.

Nos. 50, 51, 52.—CALICO FOR SHIRTS.

Observations.—Direct imitations of figures and animals; ballet girls, polka dancers, and race horses.

Nos. 53, 54, 55, 56.—PATTERNS FOR TROWSERS.

Observations.—Geometrical forms totally unfit for the garment for which they are intended; interfering with the form of the wearer.

No. 57.—MUSLIN CURTAIN.

Observations.—Coarse architectural scroll; and imitation of lace folded upon lace.

Nos. 58, 59, 60, 60 *a*.—POCKET HANDKERCHIEFS.

Observation.—Direct imitations of landscapes, animals, vessels, and men.

PORCELAIN, GLASS, METAL WORK, &c., DECORATED ON FALSE PRINCIPLES.

Porcelain.

"Landscapes and pictures are almost always out of place in pottery, and it certainly is objectionable to cover the centres of plates and dishes with pictures and views; not only because it hides the surface, which it has been before said

Examples of False Principles in Decoration.

it is desirable to retain, but because utility would be better served by the absence of any decoration in the part which receives the viands, to satisfy that sense of cleanliness, only to be obtained by the white unchanged surface of the material.

"There is still another subject to be referred to, which consists in the imitation of the ornament peculiar to one age and one purpose on the utensils of another age, and which are intended for totally different uses: or applying the ornament of one material to the decoration of another, which last fault, in speaking of other manufactures, has already been often strongly animadverted upon. The revivals of Wedgwood were, in a degree, in this spirit; and although they produced a vast change for the better in the forms of our pottery, and placed a salutary curb on the extravagance of the style that then obtained, they were but the resurrection of a dead art (see No. 70); and the funeral urns of Etruria, being inconsistent with modern uses, have a cold formality quite inconsonant with the feelings of the time."—REDGRAVE, *on Design.*

No. 61.—DESSERT PLATE. (Painted at Sèvres.)

Observations.—The beauty of the material entirely lost; pictures of flowers placed where they must be hidden when used.

GLASS.

"Brilliancy of surface and transparency should ever be preserved with the greatest care in all right treatment of glass. And yet, strange to say, these qualities are not only often disregarded, but there is a strong tendency to contradict and destroy them: thus we see wine-glasses and decanters, water-bottles, carafes, and drinking-vessels of many kinds, not only with the surface covered with ground ornament, but sometimes wholly and entirely changed and obscured by grinding, so as to render them perfectly opaque: or, we have colour most injuriously applied to destroy purity, and prevent a proper enjoyment of the glowing lustre of the liquid contents; whilst sometimes the material is wholly or partially opalized; in the one case making it into a spurious porcelain, in the other into a species of japanned hardware, without the toughness and tenacity of that manufacture. Another excellence of glass is its lightness, as compared with its power of containing: the maintenance of this quality is opposed to the heavy and deep surface-cutting to which glass is now so frequently submitted, especially in water-jugs and decanters, and in the pieces of dessert-services. This cutting is intended to enhance the jewel-like and prismatic effect of glass, but it is opposed to its true qualities for such purposes, and should only be resorted to in handles, stems, or bases, where transparency is unimportant, where constructive thickness is necessary, and the grasp in holding may be aided by the facets of the surface. Yet it has been the fashion to carry this practice of cutting to an extreme, tending to vulgarize, as far as possible, the simple and beautiful material: in some of the works exhibited it has been applied even to the bowls of wine-glasses.

"The more simple mode of manufacturing glass is productive not only of the most beautiful shapes, but of its best qualities: and blown glass unites thinness, translucency, and pure surface, to forms which combine the greatest symmetry with varied curves; that is, the sphere, resulting from the circular motion of the workman's instrument, elongated by the breath and weight, into the ellipse and its combinations. These blown forms may be ornamented by narrow bands of engraved ornament, of which flatness and symmetrical distribution are requisite qualities: in wine-glasses and drinking-vessels it ought to be reserved for those parts of the bowl which do not interfere with a perfect sight of their contents. Any gilding or enamelling can only be admissible under the same rules. In all cases, elegance of form should be the first consideration, to which cutting, gilding, or engraving should be entirely subordinate. The relation of the stem to the bowl in wine-glasses is another point of some importance. The practice has of late obtained of making them of such extreme tenuity as to produce a sense of fragility and insecurity, which is quite as great an error in taste as the contrary fault of heaviness and thickness."—REDGRAVE, *on Design.*

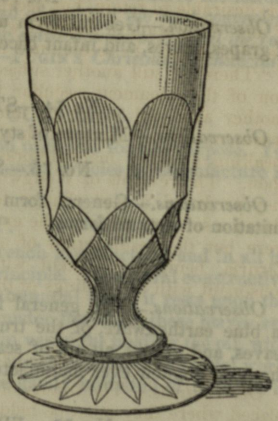
Examples of False Principles in Decoration.

No. 62.—GLASS BUTTER DISH.

No. 63.—WINE GLASS.

No. 64.—JELLY GLASS.

Observation.—In each of these articles the natural outline of the glass when blown destroyed by the surfaces being cut.



No. 64.

No. 65.—GLASS GOBLET, OPAL.

Observation.—Coarse form; the transparency of the material sacrificed to imitate alabaster.

No. 66.—GLASS GOBLET (FLASHED WITH OPAL AND ENGRAVED).

Observations.—Transparency, which constitutes the beauty of the material, entirely destroyed, thereby rendering it impossible to see the contents.

No. 67.—GLASS GOBLET.

Observation.—Form unfitted for use; the vessel shrinks in the middle so that it could not be emptied without raising the foot considerably above the mouth.

No. 68.—CORNUCOPIA FOR FLOWERS.

Observations.—The constructive line very bad,—the base appearing as if stuck on, instead of forming part of the whole; transparency of the material destroyed.

No. 69.—GLASS FLOWER VASE.

Observation.—The general outline entirely destroyed by the vertical cuttings.

No. 70.—EARTHENWARE VASE.

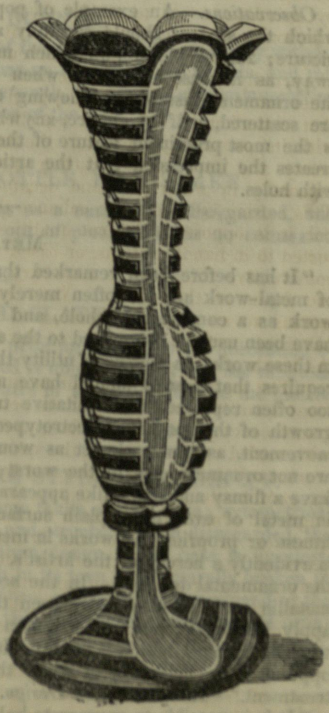
Observation.—Ornaments copied from a funeral vase, and inappropriate (see observations, No. 81).

No. 71.—FLOWER-POT.

Observation.—Imitation in earthenware of reeds, painted blue, bound together with yellow ribbon.

No. 72.—PAIR OF SCISSORS.

Observations.—Imitation of a stork; the beak opening the reverse way; the body of the bird made to open in the direction of its length.



No. 69.

Examples of False Principles in Decoration.

No. 73.—WATER JUG.

Observation.—General form ungraceful and broken by ornament, consisting of grapes, leaves, and infant bacchanals.

No 74.—STONE JUG, FIGURED.

Observations.—Mixture of styles ; direct imitation of nature.

No. 75.—SMALL CREAM JUG.

Observations.—General form disregarded; ornament bad in style; graceless imitation of natural forms.

No. 76.—JUG.

Observations.—The general form totally disregarded; it is a rude imitation, in blue earthenware, of the trunk of a tree, on which are applied figures, vine leaves, and grapes, all out of scale with one another; this jug has been one of the most popular ever manufactured.

No. 77.—FRENCH SCENT BOTTLE.

Observations.—Total disregard of utility; the handle incapable of being grasped; the base resting upon points of metal.

No. 78.—SLAB FOR FIREPLACE.

Observation.—Nature as adapted to Berlin wool work transferred to porcelain.

No. 79.—PAPIER MACHÉ TRAY.

Observations.—An example of popular taste, presenting numerous features which the student should carefully avoid:—1st, the centre is the piracy of a picture; 2d, the picture, on which most labour has been bestowed, is thrown away, as it must be hidden when the tray is used ; 3d, the scroll lines of the ornament, instead of following the form, are directly opposed to it, and are scattered, as if by chance, anywhere; 4th, the glitter of the mother-of-pearl is the most prominent feature of the whole, yet it is so ill arranged that it creates the impression that the article is slopped with water or perforated with holes.

Metal Work.

"It has before been remarked that the figures introduced into the ornament of metal-work are too often merely applied or stuck on, not arising out of the work as a constructed whole, and this more especially in those works which have been usually committed to the skill of the artist; but if not to be tolerated in these works, in objects of utility they are far more out of place, and *ornament* requires that figures should have an ornamental construction. It cannot be too often repeated, that imitative trees and foliage, flowers that are like the growth of the hot-house electrotyped, and which dangle and shake with every movement, as much almost as would their prototypes on their natural stems, are not ornament, are in the worst possible taste for any useful purpose, and have a flimsy and tinsel-like appearance, as much beneath the impressive effect in metal of even mere plain surface, as they are wide of any pretensions to fitness or propriety as works in metal at all. (See No. 82). This naturalism is evidently a heresy of the artist's, and should have no quarter at the hands of the ornamental designer. In the section devoted to hardware, the treatment of metallic surface has already been the subject of remark; much of which will apply here also; but in connexion with this imitative art, it may be remarked that the frosting, which it renders almost necessary for its display, is even more opposed to the brilliancy of metal than that ovidation so useful in showing art-treatment."—Redgrave, *on Design.*

"It is impossible to enumerate half the absurdities of modern metal-workers; but all these proceed from the false notion *of disguising* instead of *beautifying*

articles of utility. How many objects of ordinary use are rendered monstrous and ridiculous, simply because the artist, instead of seeking the *most convenient form*, and *then decorating* it, has embodied some *extravagance to conceal the real purpose* for which the article has been made!"—PUGIN'S *Christian Architecture.*

Examples of False Principles in Decoration.

No. 80.—BRACKET FOR CURTAINS.

Observations.—Direct imitation of nature; and unfitness for the purpose. Yet this, of its kind, has been one of the most successful articles of manufacture in respect of sale.

No. 81.—LAMP.

Observations.—This glittering article is of French manufacture, and in all its parts, without exception, illustrates some false principle. Its general constructive line is bad,—the heavy top totters upon an unsubstantial base; it rests upon the points of leaves, which seem ready to give way under the load; these leaves are direct but bad imitations of nature. The porcelain vessel for holding the oil, with its coarse gilding, affects to look like metal; the upper portion of the metal work is entirely out of scale with the lower, whilst the gaudy imitation of network is made further to disturb the composition.

No. 82.—JUG FOR WASHHAND STAND.

Observation.—Imitation of one material in another—marble in earthenware.

No. 83.—GAS BURNER.

Observation.—Gas flaming from the petal of a convolvulus!—one of a class of ornaments very popular, but entirely indefensible in principle.

No. 84.—GAS BURNER.

Observations.—Manifests all the faults of the *natural* style—is totally without a sense of construction, the opal flower has no relation to the fuchsia, and this latter is treated quite at variance with its growth, the strange stamen supporting the globe giving the finish to the absurdities of the *style*.

No. 85.—OPAL LIQUOR BOTTLE, PINK SNAKE.

Observation.—The transparency of glass as a material is disregarded, and the snake introduced as an ornament is out of place, and has no connexion either with form or structure.

No. 86.—BREAD PLATE.

Observations.—A very good example of printing applied to the decoration o pottery, but the surface being wholly covered is objectionable; and the religious picture, besides being out of place in the centre of a bread plate, and the mottos very inapposite to the intended use.

No. 87.—CANDLESTICK IN THE STYLE OF LOUIS XV.

Observations.—An example of the extreme faults of this style; symmetrical arrangement being rejected as a principle, and structural form disregarded, the whole appears the result of chance rather than design. The base is formless, confused, and too heavy for the stem, which in its turn is structurally broken in two places; the socket has no determinate form, and does not correspond to the cup inserted into it; all that is obtained by this sacrifice of structural and ornamental principles, is the mere glitter of the metal.

articles of utility. How many objects of ordinary use are rendered monstrous and ridiculous, simply because the artist, instead of seeking the most convenient form, and then decorating it, has embodied some extravagance to conceal the real purpose for which the article has been made!"—Ivory's Christian Architecture.

No. 80.—BRACKET FOR CURTAINS.

Observations.—Direct imitation of nature; and unfitness for the purpose. Its (this) of its kind, has been one of the most successful articles of manufacture in respect of sale.

No. 81.—LAMP.

Observations.—This glittering article is of French manufacture, and in all its parts, without exception, illustrates some false principle. Its general constructive line is bad,—the heavy top totters upon an unsubstantial base; it rests upon the points of levers, which seem ready to give way under the load; these levers are direct but bad imitations of nature. The porcelain vessel for holding the oil, with its coarse gilding, affects to look like metal; the upper portion of the metal work is entirely out of scale with the lower, whilst the crude imitation of network is made further to disturb the composition.

No. 82.—JUG FOR WASHINGS STAND.

Observations.—Imitation of one material in another—marble in earthenware.

No. 83.—GAS BURNER.

Observations.—Gas issuing from the petal of a convolvulus!—one of a class of ornaments very popular, but entirely indefensible in principle.

No. 84.—GAS BURNER.

Observations.—Similar in all the faults of the natural style—is totally without sense of construction, the opal flower has no relation to the leaves, and this latter is treated quite at variance with its growth, the strange demon supporting the globe giving the lamp to the absurdities of the style.

No. 85.—OPAL LIQUOR BOTTLE, PINK SNAKE.

Observation.—The transparency of glass as a material is disregarded, and the snake introduced as an ornament is out of place, and has no connexion either with form or structure.

No. 86.—BREAD PLATE.

Observations.—A very good example of printing applied to the decoration of pottery, but the surface being wholly covered is objectionable; and the religious motto, besides being out of place in the centre of a bread plate, and the motive very inappropriate to the intended use.

No. 87.—GAMBLESTICK IN THE STYLE OF LOUIS XV.

Observations.—An example of the extreme limits of this style; symmetrical arrangement being rejected as a principle, and structure being disregarded, the whole appears the result of chance rather than design. The base is broken, contorted, and too heavy for the stem, which in its turn is exceedingly broken in its place; the socket has no decorative force, and does not correspond to the contorted base; in all that is shown of this article, it is out of structural and ornamental principles, and the more plain of the style.

A CATALOGUE

OF

THE OBJECTS IN THE MUSEUM,

THE PROPERTY OF THE DEPARTMENT.

☞ *The Museum is intended to contain not only works selected as fine examples of design or art workmanship, but others chosen with a view to an historical series of manufactures.*

DIVISION I.—FURNITURE AND UPHOLSTERY, WOOD CARVINGS, PAPIER MACHE AND JAPANNED WARES.

Furniture.

(All Works classed under this heading are referred to by the letter "F" before the numbers.)

F 1, F 2, F 3, F 4, F 5, F 6, F 7, F 8, F 9.—NINE LACQUERED BOXES.

Presented by Her Majesty the QUEEN.

These Boxes were manufactured at Lahore, and were presented to the Queen by the East India Company. Her Majesty has been graciously pleased to give them to the Museum. 1852.

Observations.—They are remarkable for sobriety and fulness in the ornament—for elegant distribution of the masses—for due regard to the constructive arrangement of the ornament—and are particularly valuable for their illustration of correct principles to our manufacturers of Japan and lacquer works.

Mr. Redgrave in his "Report on Design" observes:—

"The simple lacquered work of India may afford an example for the ornamentation of papier maché. The purely ornamental treatment of the forms and their elegant flowing lines, with the agreeable manner in which both gold and colour are dispersed over the surface, is a lesson of richness without gaudiness worthy of the attention of the manufactures of papier maché: and when it is remembered that this ware is of the commonest and cheapest character, it serves to show that vulgar forms and bad ornament are not necessarily connected with cheap manufacture."

F 10, F 11, F 12, F 13.—FOUR CIRCULAR JAPANED BOXES.

Manufactured at Sindh.

Purchased for—F 10, 16*s.* 6*d.*; F 11, 16*s.* 6*d.*; F 12, 11*s.*; F 13, 11*s.*; at public sale. 1852.

Observation.—Specimens of Eastern ornamental woodwork of a cheap sort.

Furniture.

F 14.—STATE STICK, PAINTED AND GILT.

Purchased for £2 4*s.*, at public sale. 1852.

F 15.—MUSICAL PIPE.

Purchased at 5*s.*, from the Exhibition of 1851.

Observations.—Compare this article with any European toy of similar value, and its merits will be very apparent; it is most interesting, as exhibiting by the very rudeness of the execution of the ornament, how much of art feeling must have existed in the humble workman who made it. The way in which the ornament expands gradually, as the diameter of the pipe increases, and the artistic arrangement of the small border, top and bottom, are well worthy of remark.

F 16.—WRITING-BOX AND STAND, PAPIER MACHÉ PAINTED.

Manufactured at Rohilcund.

Purchased for £3, at public sale. 1852.

Observations.—Just distribution of the ornament. Rich and harmonious arrangement of colour.

F 17.—JEWEL BOX, SANDAL WOOD, CARVED.

Manufactured at Mangalore.

Purchased for £30, at public sale. 1852.

Observations.—In this example the ornaments, although rich, and covering the whole of the surface, are strictly subordinate to the constructive forms, and do not interrupt the leading lines. The adaptation of the ornament to the various mouldings and flat surfaces, is admirably and fancifully felt. This box is a perfect study for the correctness of principle exhibited in all its parts. It is highly elaborate, yet quiet and simple.

F 18.—WORK BOX, SANDAL WOOD, CARVED.

Purchased for £1 18*s.* at public sale. 1852.

Observations.—Ornament subordinate to the constructive forms and adapted to them. Rich but flat treatment.

F 19.—WRITING BOX, CARVED EBONY.

Manufactured at Rohilcund.

Purchased for £2 10*s.* at public sale. 1852.

Observation.—Ornament well arranged.

F 20.—PAPER RACK, SANDAL WOOD INLAID.

Purchased for £3 10*s.* at public sale. 1852.

Observation.—Example of mosaic, formed of silver, ivory, and ebony.

F 21, F 22, F 23.—CARD CASE, EGG CUP, AND FAN, SANDAL WOOD, CARVED.

Purchased for £1 18*s.* at public sale. 1852.

Observation.—In F 21 the distribution of the ornament presents a flat treatment, so as not to interfere with the use. In all these articles the ornament is made subordinate to the general form.

F 24.—CARVED CABINET.

Executed by A. Barbetti, Sienna, and exhibited from the Exhibition of 1851.

Purchased at £400.

Observations.—Notwithstanding the defects in the upper part of this piece of furniture, which is much too heavy, and the bad carving of the figures in the lower part, this was one of the finest works of its style and class in the Exhibition. Its general design, the ornamental arrangement of the several parts, together with the extreme beauty and refinement displayed in the details, combined with the skilful execution of the ornament (a good specimen of cinquecento arabesque) render it most desirable as an object of study. The subordination of the ornament to the constructive forms is especially commendable.

F 25.—GOTHIC BOOKCASE, OR CABINET.

Manufactured by J. G. Crace, 14, Wigmore Street, Cavendish Square, London, and exhibited in the Exhibition of 1851.

Material.—Oak and Brass.

Purchased at £154.

Peculiarities of Manufacture.—"This Cabinet is in carved oak. The side "compartments are paneled and carved in rich tracery. The centres are "filled with open brass-work, to admit a view of the objects placed within. "These compartments are divided by carved and moulted muntins; and "surmounted by a foliated brandishing, interspersed with shields bearing "monograms and devices. In this piece of furniture the construction is "made the element of the design, and the carving of this construction is "worked from the surface."—*J. G. Crace.*

Observations.—Remarkable as a piece of furniture in which the construction has been carefully considered, and the decoration confined to the enrichment of the necessary spaces and framing, in the true style of the old work, where all ornament was strictly subordinate to the construction; and the locks, hinges, and other metal furniture were made ornamental portions of the whole design.

F 26, F 27.—TWO SPECIMENS OF INLAID WOODS.

Manufactured by Marcellin, 40, Rue Basse-du-Rampart, Paris.

Purchased at £1 1*s.* 9*d.* each. 1852.

Observation.—Remarkable for the beauty of the execution.

F 28.—SPECIMENS OF FRENCH INLAID WOODS.

Purchased by the School of Design in 1845.

Observation.—In some of these examples the mosaic is so laid as to give the expression of light and shadow, which is reprehensible.

F 29.—JAPANESE TRAY, PAPIER MACHÉ.

Purchased of Hewett & Co., 18, Fenchurch Street, at 5*s.* 1852.

Observation.—Very simple in the ornamentation, affording a useful lesson in the use of Mother-of-pearl in Japan ware.

Furniture.

F 30.—JAPAN TEA CADDY, PAPIER MACHÉ.

Purchased of HEWETT & Co., 18, Fenchurch Street, at £1 10*s*. 1852.

Observations.—Modern Indian manufacture, after the old patterns, rich and effective. Ornament subordinate to the forms and use. Good example of workmanship at the price.

F 31.—JAPAN TRAY, PAPIER MACHÉ.

Purchased of HEWETT & Co., 18, Fenchurch Street, at 5*s*. 1852.

Observation.—Subdued ornamentation.

F 32.—TEA CADDY, PAPIER MACHÉ.

Manufactured by JENNENS & BETTRIDGE, Halkin Street West, Belgrave Square, and presented by them to the Museum. 1852.

Observation.—English manufacture somewhat after the Indian principle, effective, but the harmonies of colour might have been better.

F 33.—PANEL, PAPIER MACHÉ.

Manufactured by JENNENS & BETTRIDGE, Halkin Street West, Belgrave Square, and presented by them to the Museum. 1852.

Observation.—Example of the successful repetition of Japan work in England.

F 34.—CARVED BOX.

Purchased of Mr. JOHN WEBB, at £1 10*s*. 1852.

F 35, F 36, F 37.—THREE CARVED OAK RENAISSANCE PANELS.

Purchased of Mr. JOHN WEBB, at £5 each. 1852.

F 38.—SMALL PIERCED PANEL, AFTER LUCAS CRANACH.

Purchased of Mr. JOHN WEBB, at £3. 1852.

F 39.—ARABESQUE PANEL WITH PROJECTING HEAD.

Purchased of Mr. JOHN WEBB, at £1 10*s*. 1852.

F 40.—GOTHIC PANEL.

Purchased of Mr. JOHN WEBB, at £1. 1852.

Observation.—Purchased as excellent specimens of executive carving in wood, and for their value as examples of ornament.

F 41.—OLD VENETIAN FRAME, CARVED AND GILT.

Purchased of Mr. JOHN WEBB, at £4. 1852.

F 42.—RED SOOCHOW LACQUERED BOX.

Purchased of Messrs. HEWETT & Co., at £2. 1852.

Observation.—A specimen of Chinese workmanship.

F 43, F 44.—TWO LEAF BOXES.

Purchased of Messrs. HEWETT & Co., at £1. each. 1852.

F 45.—JAPANESE WRITING DESK.

Purchased of Messrs. HEWETT & Co., at £3. 1852.

F 46.—JAPANESE TRAY.

Purchased of Messrs. HEWETT & Co., at 15*s*. 1852.

F 47.—LACQUERED WORK TABLE WITH IVORY FITTINGS.

Purchased of Messrs. HEWETT & Co., at £12. 1852.

Observation.—As specimens of modern Chinese workmanship.

F 48.—CHAIR IN PAPIER MACHÉ.

Purchased of Messrs. JENNENS & BETTRIDGE, at £2 10*s*. 1853.

F 49.—WORK BOX, PAPIER MACHÉ, INLAID WITH MOTHER-OF-PEARL.

Purchased of Messrs. JENNENS & BETTRIDGE, at £3. 1853.

Observations.—F 48, F 49, selected as English specimens of japanned ware; good workmanship; decorated on just principles and with greater simplicity than has heretofore been the case in this manufacture.

F 50.—ANTIQUE CARVED OAK JEWEL CASKET.

Purchased of Mr. HOGDSON, Ramsgate, at £2. 1852.

F 51.—JAPAN TRAY.

Purchased at 4*s*. 6*d*. 1853.

DIVISION II.—GLASS.

(All Works classed under Glass are referred to by the letter "G" before the number referred to.)

G 1, G 2.—TWO GLASS VASES.

Manufactured in France.

Purchased by the School of Design in 1845.

Observations.—Specimens of French Art workmanship, but not examples for imitation in the design.

G 3.—PAINTED GLASS.

Subject.—The Virgin and Infant Saviour, with a Chorus of Angels. Designed and painted by Béranger in 1843, and executed at the Royal Manufactory at Sèvres in 1844.

Purchased by the School of Design in 1845.

Observations.—See the remarks appended to G 6.

This Glass is a specimen of rare excellence and skilful execution. It is pictorially composed; with great artistic knowledge; is well drawn; the expression appropriate and well considered; with much sweetness and beauty in the heads. The composition of colour and of light and shadow is broad and harmonious, and its execution of the most finished character, as a picture; but, considered as a specimen of window-glass painting, and judged of by that standard, it is erroneous in principle, as having entirely a pictorial treatment instead of an ornamental one. When conformity to historical styles is not sought for glass painting would seem to require flat tints of colour, without shadow, which appear to be out of place in that which is intended to transmit light through it; yet here we see not only shadow on the flesh and draperies to express form, but whole figures are darkened into masses of shadow, in conformity with the laws of pictorial composition; while on the same principle, some of the draperies are purposely rendered semi-opaque: the forms are stippled into roundness like a miniature, and the light, instead of being directly transmitted, is obtained from one side. The details are merely imitative, without any attempt to conform the treatment to the utility of the material. The picture—for so it must be called—is surrounded by a border of ornament, tainted by the same false principles. It not only is semi-opaque, and imitates relief by light and shade, but represents metal; being a scroll-ornament chased in silver, and parcel gilt.

The window from Nuremberg, less purely pictorial, contains, however, many of the same false principles. The figures are skilfully painted imitations of pictures of the age of Lucas Cranach, affecting, moreover, the impossible actions and contorted forms of that period; the ornament consists of architectural stone ornaments in light and shadow and relief; and a stone canopy, which could not stand without support; while the laws of harmony of colour suited to the decoration of glass have not been observed. The necessity of pointing out the false principles of decorative art on which these works have been designed, becomes the more needful on account of the skilful execution and other high merits which they undoubtedly possess.

Glass.

G 4.—SPECIMEN OF STAINED GLASS, EXECUTED AT MUNICH IN GERMANY. 1840.

G 5, G 6.—TWO COMPARTMENTS OF STAINED GLASS, EXECUTED AT NUREMBERG.

Purchased by the School of Design in 1845.

Observations.—

"As is the case with all other manufactures and fabrics, so it is with painted glass: the question of utility, rightly considered, will lead us to some knowledge of what is most suitable in its treatment as a decoration. Glass was introduced into the numerous windows of Gothic architecture to temper the glare of light, and to serve in a manner as a blind, by preventing the direct entrance of the sun's rays, and also to shed that solemn religious light which so well accords with the sacred mysteries of religious worship. The mosaic glass of the early artists of the 12th and 13th centuries was most admirably adapted for this purpose: being composed of many small pieces of full and pure tints, with little white glass, the rays of the sun were broken and dispersed, the light lowered in brilliancy, and the whole effect was homogeneous, rich, and solemn, sufficient light being still permitted to enter for the performance of the religious services of the church. Even compositions of figures were subject to the principle that regulated the whole: the figures were small, so that the colour of their draperies and accessories might be broken up into many pieces to the same equal distribution as in the ornamental parts of the window. It would seem, indeed, that the painter did not intend to simulate a picture, but rather to symbolize a sacred text or thought, and the figures, therefore, were not so much pictorially arranged, as composed with extreme monumental simplicity; thus they not only partook of the general effect of the window, but the attention of the spectator, impressed with the solemn yet beautiful light, was, at the same time, filled with the holy thought conveyed by the subject, without being distracted by too great an individuality of parts. The representation of shadow, strictly speaking, was not admissible, the composition consisting only of flat forms of the greatest simplicity. For this, even, there would seem to be just reasons: the light being transmitted through the glass to the spectator within, shadow would appear to be anomalous and out of place, since the illumination in such a case emanates from the figures themselves; moreover the simplicity of the shadowless forms was better suited to impress the eye from the distance at which such works must necessarily be viewed. Such would seem to be some of the principles which ought to regulate, and which in the best times did regulate, the design for painted glass. An entirely different view of the art has however sprung up with its revival, and has obtained many advocates, especially on the continent. It has been felt how greatly art has advanced in the hands of the historical painter since the time spoken of: that the principles of composition, of foreshortening, of perspective, of light and dark, and of the arrangement of colour, then quite unknown, have been discovered and developed; that drawing, then in its infancy and unaided by knowledge, has now arrived at maturity; and that science has given us power over the materials which they possessed not, and enabled us to conquer difficulties which they considered insuperable; and it is asked why the painter on glass should not avail himself of all these advantages, to perfect his art, and render it as pictorial as the works of his brethren. By artists who entertain these views, the surface of the window is treated almost as a canvass would be: the forms of the figures are large, even as the size of life: the draperies are massive, and the heads painted with great imitative skill and completeness. Clair-obscure and perspective are studied, and foreshortening and pictorial attitudes in the figures supply the place of the monumental and statuesque delineations of the earlier artists; in fact, everything is done to treat the window as a picture.

"To the advocates of this style it may be objected, that a picture is specially intended to address itself to the mind and imagination only, while painted glass has a reference to use also; and that, apart from this consideration, each and every art has its own mode of rendering nature—not necessarily implying *deceptive* or complete imitation; thus, for instance, the art of the sculptor is a generalized imitation of form, and even the painter of high art does not desire

to make his picture deceptively imitative, but listens with impatience to the remarks of the ignorant, who are apt to praise his work for this quality above others proper to it which they do not understand. An outline of Flaxman's fills the mind with a perfect sense of beauty and with the fulness of a poetical idea; surely, then, the flat and simple treatment of subjects in glass-painting, if such treatment is requisite for its utility and most in consonance with its other qualities, may be found sufficient to give as complete an expression to the pictorial rendering of a scripture truth as the material and situation of such works require." —REDGRAVE, *on Design*.

G 7.—MILK EWER.

Purchased at 6*s*. 6*d*. 1852.

G 8.—WINE GLASS.

Purchased at 4*s*. 6*d*. 1852.

G 9.—FLOWER VASE.

Purchased at £1 1*s*. of JOHN MORTLOCK, 250, Oxford Street. 1852.

Observations.—Examples of treatment of Glass vessels on correct principles. The natural form of the vessel is preserved, as it has been produced by the operations of blowing.

G 10.—A PRESSED AND CUT CHAMPAGNE GLASS.

Purchased of J. SHARPUS & Co., at 2*s*. 1853.

G 11.—ENGRAVED GLASS AND COVER.

Purchased of Mr. CHAFFERS, at 6*s*. 1852.

G 12.—GERMAN BOTTLE, VARIEGATED.

Purchased of Mr. CHAFFERS at 3*s*. 1852.

G 13.—PAINTING ON GLASS (CHINESE).

Purchased of Messrs. HEWETT & Co., at £1 10*s*. 1852.

G 14.—OLD ORNAMENTAL GLASS BOTTLE.

Purchased of Mr. BROWN, at 10*s*. 1852.

G 15.—ENGLISH GLASS JUG OF THE XVIII. CENTURY.

Purchased of Mr. BROWN, at 7*s*. 6*d*. 1852.

Observation.—G 10 to G 15, purchased as specimens of manufacture.

G 16.—ENGRAVED GLASS AND COVER.

Purchased of Mr. HALE, Ramsgate, at £10. 1852.

Observation.—A remarkably fine specimen of early German engraving on glass. The town represented is Breslau.

G 17.—VENETIAN GLASS CUP AND STAND.

Purchased of Miss CLARKE, at £7 7*s*. 1852.

G 18.—AN ANTIQUE GREEK GLASS VASE IN THE SHAPE OF AN AMPHORA, IN PARTICOLOURED GLASS (PROBABLY INTENDED FOR PERFUMES).

Purchased at the sale of CONTE DI MILANO's property, at £8 8*s*. 1853.

Glass.

G 19.—VENETIAN GLASS FLOWER VASE.

Purchased at the sale of CONTE DI MILANO'S property. 1853.

G 20.—VENETIAN GLASS FLOWER VASE.

Purchased at the sale of CONTE DI MILANO'S property. 1853.

G 21.—VENETIAN GLASS FLOWER VASE.

Purchased at the sale of CONTE DI MILANO'S property. 1853.

G 22.—VENETIAN GLASS FLOWER VASE.

Purchased at the sale of CONTE DI MILANO'S property. 1853.

G 23.—VENETIAN GLASS FLOWER VASE.

Purchased at the sale of CONTE DI MILANO'S property. 1853.
Observation.—G 19 to G 23, five pieces, were purchased at £6 10*s.*

G 24.—OLD VENETIAN OPAL GLASS.

Purchased at the sale of CONTE DI MILANO'S property. 1853.

G 25.—OLD VENETIAN GLASS.

Purchased at the sale of CONTE DI MILANO'S property. 1853.

G 26.—OLD VENETIAN GLASS.

Purchased at the sale of CONTE DI MILANO'S property. 1853.

G 27.—OLD VENETIAN GLASS.

Purchased at the sale of CONTE DI MILANO'S property. 1853.

G 28.—OLD VENETIAN GLASS.

Purchased at the sale of CONTE DI MILANO'S property. 1853.
Observation.—G 24 to G 28, five pieces, purchased at £5 10*s.*

G 29.—OLD VENETIAN GLASS.

Purchased at the sale of CONTE DI MILANO'S property. 1853.

G 30.—OLD VENETIAN GLASS.

Purchased at the sale of CONTE DI MILANO'S property. 1853.

G 31.—OLD VENETIAN GLASS.

Purchased at the sale of CONTE DI MILANO'S property. 1853.

G 32.—OLD VENETIAN GLASS.

Purchased at the sale of CONTE DI MILANO'S property. 1853.

G 33.—OLD VENETIAN GLASS.

Purchased at the sale of CONTE DI MILANO'S property. 1853.
Observation.—G 29 to G 33, five pieces, purchased at £4 18*s.*

G 34.—OLD VENETIAN GLASS BASIN.

Purchased at the sale of CONTE DI MILANO'S property. 1853.

G 35.—OLD VENETIAN GLASS PAIL.

Purchased at the sale of CONTE DI MILANO'S property. 1853.

G 36.—OLD VENETIAN GLASS BASIN.

Purchased at the sale of CONTE DI MILANO'S property. 1853.
Observation.—G 34 to G 36, three pieces, purchased at £5 2*s.* 6*d.*

G 37.—VENETIAN GLASS.

Purchased of Mr. HEIGHAM, at 5*s.* 1853.

G 38.—VENETIAN GLASS STOP BOTTLE.

Purchased of Mr. HEIGHAM, at 10*s.* 1853.

G 39.—VENETIAN GLASS TUMBLER.

Purchased of Mr. HEIGHAM, at 5*s.* 1853.

G 40.—AN OLD GERMAN DRINKING GLASS (BEARS THE DATE OF 1671).

Purchased of Mr. J. W. BROWN, at £2 12*s.* 6*d.* 1853.

G 41.—OLD GLASS CANDLESTICK.

Purchased of Mr. BROWN, at 3*s.* 1852.

G 42.—GLASS TURKISH SHERBET CUP.

Purchased of Mr. CHAFFERS, at 7*s.* 6*d.* 1853.

G 43.—OLD VENETIAN GLASS, GREEN HANDLES.

Purchased of Mr. CHAFFERS, at 15*s.* 1853.

G 44.—OLD VENETIAN GLASS, PLAIN.

Purchased of Mr. CHAFFERS, at 15*s.* 1853.

G 45.—OLD VENETIAN GLASS, WITH HANDLES.

Purchased of Mr. CHAFFERS, at £1 10*s.* 1853.

G 46.—OLD VENETIAN GLASS.

Purchased of Mr. CHAFFERS, at 15*s.* 1853.

G 47.—OLD VENETIAN GLASS, RED MOUNTINGS.

Purchased of Mr. CHAFFERS, at £1 10*s.* 1853.

G 48, G 49, G 50.—THREE YELLOW CHINESE GLASS VASES.

Purchased of Mr. CHAFFERS, at £2 2*s.* 1853.

G 51.—OLD VENETIAN GLASS.

Purchased of Messrs. JACOBS, at 15*s.* 1853.

G 52.—OLD VENETIAN GLASS.

Purchased of Messrs. JACOBS, at 12*s.* 1853.

G 53.—OLD VENETIAN GLASS.

Purchased of Mr. BRYANT, at £7 10*s.* 1853.

OBSERVATIONS ON SOME OF THE SPECIMENS OF METAL WORK.

Metal Work.

By Professor Semper.

The comparison between the numbers M 1 and M 20 on the one hand, and number M 2 on the other, is interesting as a study of ornamental colouring. In M 1 we see how the blue and green enamel grounds stand crudely opposed to each other, without being united by a common parentage. Even the introduction of the ruby into the system is hardly sufficient to render them more harmonious. Even in M 20 we observe some deficiency of harmony, but here it is less violent, the green and blue tints being broken and connected together by the neutral black, which has been interposed between the two tints. These and some similar works of Oriental art stand in direct opposition to the beautiful Tulwar or Sword, M 2, and such objects as M 11 and M 12, which belong to the same system of colouring and ornamentation. Here the various powerful and brilliant colours, although violent, are united by a common hue or tint, which is spread over the whole. Every colour is one shade of a general scale, to which all the others belong, passing from the green through the white to the red, which last, in its special hue, is thus made the dominant colour of the whole system. The ground is formed, not by white, but by a neutral jade colour, which is very pale, but always greenish on the scabbard, where it works in unity with the green leaves and the gold rims to contrast the ruby or rather the Oriental red (sang de bœuf) of the flowers, which last are here dominated by this coalition.

The same alliance between the green leaves and the jade coloured base, as complementary to the red, is more fully exhibited on the lower part of the hilt of the sword, where the ground is of a somewhat darker greenish tint.

On the middle compartment of the hilt, however, the same jade coloured ground takes another hue, and enters into an alliance with the ruby against the green, making thereby the ruby the dominant colour.

Thus we observe on this beautiful specimen of Oriental art, variety and contrast most happily combined with harmony and repose, which result has been obtained, first, by a common key, upon which the whole tone of the system of colours has been tempered, and, secondly, by the system of subordination, which has been carried throughout.

The first quality, harmony, obtained by a common tone of the colours which enter into the system, is one of the great mysteries of beauty which unerringly prevail in nature and such works of men as are simple expressions of natural artistic feelings.

Such works are generally tinged by the natural hues of the materials employed, which hues form the bases and connecting links between the bright colours which enter often into the composition of their ornamentation. This may be seen in the straw and rush carpets of the Oriental, American, and African tribes; in the embroideries upon leather and wood-bark by the Canadian; in the raw-silk and cotton tissues of the Chinese; in the ornaments made with tinged rice; in coloured gutta-percha ornaments; in the terra cotta vases of the Greek, and in the jade vases of the Chinese and Indian.

Metal Work.

Specimens of this kind are extremely interesting for the study of colouring, and are very often at the same time good examples of ornamental art in general.

The fine jade vases, M 102 and M 103, belong to this sort of ornamental industry, and are, with their inlaid stones, nearly related to the enamels in question, which seem to be quasi imitations of the natural materials which enter into the composition of these works.

The attainment of that great object of ornamental art, which consists in the due subordination of the ornamental parts to the chief impression, is not often to be found in works of early periods of art, and seldom prevails in Oriental art, which generally suffers from the absence of this principle; we see on them flowers and ornaments spread over the whole, like net-work. The above-mentioned sword forms, however, a beautiful exception, though the hierarchical principle in it seems to be neutralized by its double application.

Egyptian, and more especially Greek ornaments and implements, combine these two high qualities, and moreover excel the Oriental works in the elegance of their general forms and outlines; it will therefore be extremely useful to have a greater number of antique ornamented works for comparison with the Oriental, mediæval, and modern articles in the Museum.

The modern works in the Museum are chiefly specimens of the facility and skill of the present age in treating materials, but at the same time, some of them give evidence of danger to the true progress of art, which may arise from their study. The works of Vechte are worthy of being placed at the side of the works of Michael Angelo and Cellini; and the vases and other works of Sèvres manufacture are beautiful specimens of modern enameling.

The sword, M 55, is very well executed, but the ornamental parts of the hilt are not adapted to the principal object, and in themselves a little clumsy. The hunting knife in the style of the 15th century, manufactured by Marrel Freres, is a fine specimen of execution in metal, but seems to fail in style and character.

The amourer's art is one of those which most require to be sustained by old examples; these nevertheless have been neglected by modern armourers, because their immediate application to modern arms is not so easy, nor has it been so much required, as the imitation of old bracelets or broaches, for the copying of ecclesiastical candelabra.

The newly acquired additions to the Museum, included in the numbers M 123 to M 134, are interesting as illustrating the history of styles, while some of them are fine specimens of ornament.

Among them the cast-iron knocker, M 125, deserves the first notice. It comes, probably, from Nuremberg or Augsburg, or some other town in Middle Germany, and dates from the end of the 15th century.

In Germany the Gothic style lost its simplicity and purity at the beginning of the 15th century, or even before that time; and its early decay was partly owing to the introduction of new processes and modes of execution, both in architecture and other works of practical art.

Among the innovations of this kind which most largely occasioned this change, were those of casting metal and producing the details of architecture and of ornamental art, by casting such as before this period were usually carved or cut in hard materials, or executed in chased, hammered, and forged metal.

Architecture and ornamental forms had obtained, under the influence of the old processes, a certain conventional style, which henceforward contradicted the new means of execution.

Under these circumstances, it would have been a fault instead of a merit if the sharp angular forms of the old style had been preserved by the artists and architects of the 15th century.

Peter Visscher's monument of St. Sebaldus is a very interesting evidence of this fact. It is indeed, as a Gothic monument, very impure in style, and contrasts strongly in this respect with the design, made by another sculptor of the time, for the same monument, whose working drawings are known to us, having been published by Heidcloff; but it would have been an error if Viet Stop's design had been adapted, suited as it is for wood carving, to be executed in cast-metal instead of that of Peter Visscher, which, although impure as a style, is admirably adapted for metal casting.

The classical (antique) style which was introduced at this time, was a happy solution of the contradiction, and had long before become necessary.

The cast-iron knocker, M 125, is a small, but very interesting specimen of this period of transition. It is one of the earliest pieces of iron casting I know, and has a special interest from being connected with the history of this specialty.

2. The small Gothic key is, in some respects, the companion to the former work, as it shows iron forging combined with the purer forms of the Gothic style.

3. Indian enamel vase. If it is Indian, it is the only example in the Museum of this kind of enameling executed by Indians. All the other Indian enamels are of the nature of Champleve's enamels: the handles look rather Chinese or Japanese; at all events it forms a fine specimen of Oriental art, and evidences the limits within which bright colours may be employed without loss of harmony. The other objects have more interest in the history of styles than as beautiful models in themselves.

G. Semper.

DIVISION III.—METAL WORK.

ENAMELS ON METAL AND JEWELLERY, &c.

(All Works classed under Metal Work are referred to by the letter "M" before the numbers.)

M 1.—DAGGER, WITH ENAMELED SHEATH AND HANDLE.

Manufactured at Scinde.

Purchased at £20, from the Exhibition of 1851.

Observations.—The general form of this Sheath will furnish a perfect illustration of the principle ever adopted by Eastern nations of always decorating their construction, and never constructing decoration. There is not a line upon this which could be omitted with advantage. We see how the position of the back edge of the knife within, is appropriately recognized externally by the band; while the ornaments on either side meet on a line over the cutting edge. The rings round the handle are admirably adapted for affording a firm hold in the use of this dangerous weapon. The ornaments are very elegant in design, and the whole effect very brilliant; but it suffers a little from the absence of ruby colour, which would have made it more harmonious.

M 2.—THULWAR OR SWORD, WITH ENAMELED HILT, POINT, AND SCABBARD.

Manufactured at Kotah, in Rajpootana.

Purchased at £52 10*s.*, from the Exhibition of 1851.

Observations.—A specimen of good design, excellent arrangement of form, and harmony of colour: we may here see an example of that happy art to which Eastern nations have arrived by centuries of refined study and experience of adapting the ornament to the form or space to be ornamented: this is seen beautifully at the point, at the hilt, and the scabbard. The lines of the ornament are so introduced that they seem to suggest the general form, rather than to have been suggested by it. (*See* M 7.)

M 3.—THULWAR OR SWORD, WITH ARMLET INLAID WITH GOLD.

Manufactured at Hyderabad.

Purchased at £10, from the Exhibition of 1851.

Observations.—Parts of the ornamentation very graceful, but there is a little want of scale between the border and the dolphins ornamenting the centre; this was in some measure less apparent when the scales on the fish, now partly effaced, were perfect. The two conditions under which this is now seen, furnish a good lesson of the use of detail in diminishing the prominence of one portion of ornament over another, when from accidental circumstances it may happen to be in excess.

M 4, M 5.—TWO SWORD HANDLES, INLAID WITH GOLD.

Manufactured at Touk.

Purchased for £6 5*s.*, and £4, at public sale. 1852.

Observations.—(M 4). The general form first divided into spaces, which are then filled in with ornament, very varied, graceful, and well distributed.

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M 6.—LASCARREE OR WAR SPEAR, WITH PAINTED STAFF, AND GOLD HEAD.

Manufactured at Lahore.
Purchased at £5, from the Exhibition of 1851.
Observations.—The painted ornament on the Staff very well distributed, and the green well balanced by the gold. The moulded forms and the indented pattern on the spear head are very appropriate.

M 7.—A SHIELD, OF BUFFALO HIDE, WITH ENAMELED BOSSES.

Manufactured at Kotah, in Rajpootana.
Purchased at £20, from the Exhibition of 1851.
Observations.—The bosses on this Shield are elegant in form and harmonious in colour; the value of the white in intensifying the colour of the crimson flowers is well felt. The gold ornament painted on the shield itself, though designed on correct principles, is out of scale with the bosses, and altogether not in accordance with them. (*See* M 2.)

M 8.—SHIELD AND FOUR PLATES OF ARMOUR, INLAID WITH GOLD.

Manufactured at Putteala.
Purchased at £48, from the Exhibition of 1851.
Observation.—The patterns well distributed, in true scale with the objects decorated, and elegant in composition.

M 9, M 10.—COAT OF MAIL, HELMET, AND PLUMES.

Manufactured at Lahore.
Purchased for £26 5*s.* at public sale. 1852.
Observation.—Purchased for their picturesque utility to the decorative painter. (*See* V 9.)

M 11.—BUNGAREE OR BRACELET, ENAMELED, AND SET WITH DIAMONDS AND RUBIES.

Manufactured at Dholepore, in Rajpootana.
Purchased at £26, from the Exhibition of 1851.
Observations.—This Bracelet is rather violent in its contrasts of colour; but remarkable chiefly as showing that even in the setting of their jewels the Indian workmen never failed to carry out an idea. The rubies and diamonds are so combined in the setting as to represent flowers, buds, and leaves on the stalk, springing right and left from the rose in the centre. The arrangement of the enameled birds and flowers on the inner surface is playful, and of excellent workmanship.

M 12.—BUNGAREE OR BRACELET, ENAMELED, AND SET WITH DIAMONDS.

Manufactured at Dholepore, in Rajpootana.
Purchased at £18, from the Exhibition of 1851.
Observations.—The arrangement and setting of the diamonds very elegant; and the blue just the colour which would best set off the brilliancy of the diamonds. In the enameled pattern on the inside surface the red is rather in excess by reason of the faint colour of the green.

M 13.—BRACELET, SILVER-GILT AND ENAMELED.

Manufactured at Kangra.

Purchased at £6 6*s.*, from the Exhibition of 1851.

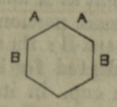
Observations.—This ornament, in which blue, green, silver, and gold are nicely contrasted, recals somewhat the necklaces of the ancient Egyptians. The arrangement of the forms is playful; and the position of the pendant drops, alternating with the lines of the ornament within the bands, so as to avoid any direct line running out of the subject, very judicious.

M 14.—ANKLET, SILVER-GILT AND ENAMELED.

Manufactured at Kangra.

Purchased at £4 12*s.*, from the Exhibition of 1851.

Observations.—The ornaments on this Anklet are well adapted to the different surfaces, the ornament on A tending in its main lines to develope length on the surface; while the direction of the ornaments on the surfaces B B, is the best that could be employed for leading the eye onwards



from the edge; the bands encircling the anklet on either side are prettily ornamented with lines calculated to aid the effect; whilst the ornament beyond leads the eye gradually into the portion of plain gold, the gold ornament consisting of two serpents' heads endeavouring to catch swans floating on water; had they been better executed, the whole would have been much improved.

M 15.—DHALEE, OR GOLD NECKLACE.

Manufactured at Tenasserim.

Purchased at £14, from the Exhibition of 1851.

Observations.—The way in which the forms are here massed, gradually diminishing in bulk from the inner ring to the extremities, is well worthy of study; the variety of line produced by the position of the several forms; the judicious amount of relief in each, with the elegance of the forms themselves, render this Necklace a valuable object for study.

M 16.—GOLD NECKLACE.

Manufactured at Calicut.

Purchased at £30, from the Exhibition of 1851.

Observations.—This Necklace, though very beautiful, is much less perfect than the last; it has less design in it; there is more repetition of the same forms, and therefore it is more monotonous; it is formed on the opposite principle to the last, the lines radiating from the centre, and the forms getting larger towards the margin; but this is judiciously corrected by the pattern being more open towards the extremities.

M 17.—GOLD NECKLACE, DIAMOND CUT.

Manufactured at Calcutta.

Purchased at £4, from the Exhibition of 1851.

Observations.—In this Necklace we see the advantage of confining the bright parts to the diamond cut surfaces, which, by contrast with the

Metal Work.

dead parts of the gilding, are rendered much more brilliant; the form of the ornament is very graceful.

M 18.—CUP, COVER, AND PLATE, SILVER GILT.

Manufactured at Hyderabad.

Purchased at £10, from the Exhibition of 1851.

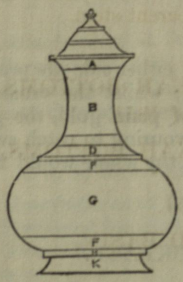
Observations.—The form and general effect of this Cup is agreeable; it is remarkable from the simple means by which the general effect is produced, namely, the repetition of very simple elementary forms.

M 19.—CUP AND COVER, SILVER ENAMELED.

Manufactured at Lahore.

Purchased at £7, from the Exhibition of 1851.

Observations.—This small Cup furnishes a valuable illustration of the principles of ornamentation. Each line is exactly what it should be, to give value to the surface on which it is placed, and to assist in the development of the form; the ornament at A adapts itself to the spreading form of the lip of the cup; the main portion of the neck is defined by the ornament B: the lines of the ornament at D are well adapted for leading the eye down the swell of the cup, in its turn agreeably decorated by the ornament G, the lines of the ornament helping to carry the eye round it horizontally: how perfect, again, are the proportions to it of the narrow bands F F, while the eye is led downward by the ornament H, to the judiciously arranged ornament at the foot, K: the lid of the cup is also equally well studied. The execution of this work, unfortunately, is rather coarse, and the colours are ill balanced; it would otherwise have been a most excellent work.



M 20.—DRINKING CUP, SILVER-GILT AND ENAMELED.

Manufactured at Kangra.

Purchased at £4 4*s.*, from the Exhibition of 1851.

Observations.—The ornament on this Cup is well arranged, and nicely distributed; but the colour is imperfect, requiring purple to balance the green.

M 21.—ROSEWATER BOTTLE, ENAMELED.

Manufactured at Dholepore, in Rajpootana.

Purchased at £10, from the Exhibition of 1851.

Observations.—The general form of this Rosewater Bottle is graceful and suggestive; we have the root, the bulb, the stalk, and the flower conventionalized, sufficiently near to suggest an image to the mind, yet in no way attempting to imitate nature. The ornaments are well adapted to the forms decorated; and the blue, purple, green, and gold, harmoniously combined.

M 22.—SPICE BOX, ENAMELED.

Manufactured at Dholepore, in Rajpootana.

Purchased at £31, from the Exhibition of 1851.

Observations.—This Box is worthy of study, from the simple yet agreeable arrangement of the several parts, each most appropriate to its

office. Although the workmanship is less perfect than it might be, yet true art-feeling pervades the whole. Metal Work.

M 23.—PAUN AND SUPARREE, OR BEETUL LEAF AND BEETUL NUT BOX, IN SILVER, PARTLY GILT.

Manufactured at Ulwar, in Rajpootana.

Purchased at £6 10*s.*, from the Exhibition of 1851.

Observations.—The general form of this Box is rather a conceit, a very unusual treatment in Oriental works; but it is remarkable for the elegance of the pierced work, and due subordination of the several ornaments to each other; it is, however, in several parts, tinged with European taste.

M 24.—PAUN AND SUPARREE BOX, SILVER OPEN WORK.

Manufactured at Mirzapore.

Purchased at £4 10*s.*, from the Exhibition of 1851.

Observations.—This trifle may be studied, as showing the constructive arrangement properly decorated: each general form is divided by main lines; and these again filled in with other divisions and patterns, producing an even tint over the whole, without confusion: every line has a meaning; every bud and stalk can be traced to its parent stem.

M 25, M 26, M 27, M 28, M 29.—FIVE HOOKAH BOTTOMS.

Purchased at £2 10*s.* each, from the Exhibition of 1851.

M 30, M 31, M 32, M 33, M 34.—FIVE HOOKAH BOTTOMS, SMALLER.

Purchased at £1 each, from the Exhibition of 1851.

M 35, M 36.—WATER BOTTLE AND BASIN.

Purchased at £4, from the Exhibition of 1851.

M 37.—WATER BOTTLE.

Purchased at £2, from the Exhibition of 1851.

M 38.—CUP.

Purchased at £1, from the Exhibition of 1851.

M 39.—PLATE.

Purchased at 15*s.*, from the Exhibition of 1851.

M 40.—SPITTOON.

Purchased at £1 10*s.*, from the Exhibition of 1851.

M 41.—SPITTOON.

Purchased at £1, from the Exhibition of 1851.

M 42.—CUP AND COVER.

Purchased at £1, from the Exhibition of 1851.

M 43.—SMALL BOX.

Purchased at 10*s.*, from the Exhibition of 1851.

M 44.—PEWTER CUP.

Manufactured at Hyderabad.

Purchased at 15*s.*, from the Exhibition of 1851.

Observations.—This collection is remarkable for general grace of outline; the happy scale of ornaments decorating the surfaces; the appropriate-

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ness of each particular ornament to the position it occupies; and, lastly, for the beauty of the ornaments themselves. In M 25 we see the way in which the eye is led into the plain black surface, by the open ornament on the upper and lower portion of the bell; and, immediately above it, how the small flower running to the left corrects the effect of the ornament above it running in the opposite direction. It is strange how rarely we see this very obvious rule attended to in modern works; yet amongst the designs of Eastern nations we never find it neglected.

M 45.—CASKET.

Manufactured by GUEYTON, 11, Rue Chapon, Paris.
Material.—Oxydized Silver.
Purchased at £36, from the Exhibition of 1851.
Observations.—This work is especially remarkable for the poetic treatment of the subject, and the spirited execution. The general form is good, and the ornaments are well distributed.

M 46.—CASKET.

Manufactured by GUEYTON, 11, Rue Chapon, Paris.
Material.—Oxydized Silver, set with Jewels.
Purchased at £36, from the Exhibition of 1851.
Observations.—Notwithstanding the general form is ill adapted, and many portions are out of scale, it may be studied with advantage, as a good example of surface decoration. The execution, also, is very perfect.

M 47.—CASKET, WITH BAS RELIEF OF THE SEASONS ON THE LID.

Manufactured by RUDOLPHI, 3, Rue Tronchet, Paris.
Material.—Oxydized Silver.
Purchased at £28, from the Exhibition of 1851.
Observations.—Remarkable as an illustration of *repoussé* work; and as a good specimen of chasing: also, for the variety and judicious arrangement of the ornament on the surface, and its subordination to the construction. The feet not recommended.

M 48.—CASKET.

Manufactured by RUDOLPHI, 3, Rue Tronchet, Paris.
Material.—Silver, parcel-gilt.
Purchased at £10, from the Exhibition of 1851.
Observations.—Remarkable for the graceful arrangement of the ornament, and the flat treatment of the surface. A good specimen of chasing. The form not commendable.

M 49.—CUP, WITH LIGHT METAL STAND.

Manufactured by RUDOLPHI, 3, Rue Tronchet, Paris.
Material.—Agate, Crystal, and Gold.
Purchased at £60, from the Exhibition of 1851.
Observations.—Remarkable for the proper use of the metal, illustrated in its lightness; for the appropriate introduction of the bulb of crystal, and the enameling.

M 50.—HUNTING KNIFE, REPRESENTING THE LEGEND OF ST. HUBERT. *Style of the 13th century.*

Manufactured by MARREL FRÈRES, 27, Rue Choiseul, Paris.
Material.—Silver and Bronze, parcel-gilt.
Purchased at £200, from the Exhibition of 1851.

Peculiarities of Manufacture.—"This magnificent Knife is composed "from the legend of St. Hubert. The figure, in 'ronde bosse,' surrounded "by the hounds, forms the handle. The mouth of the sheath is orna-"mented with a large bas-relief, representing the moment when the hunt "is interrupted by the vision of St. Hubert; that is, the apparition of the "cross on the stag's head. The rich ornamentation and figures were "first composed and modelled in wax; then sculptured in plaster; and "finally moulded in metal and chiseled. The blade is of the finest steel, "forged with steel hammers, and the moulding creased or hollowed by "the hand with a graver. This knife is the original."—*Marrel Frères.*

"The Jury would further mention a very beautiful silver Hunting Knife, the hilt of which represents St. Hubert standing within a niche: the cross is ornamented with a fox at bay, defending itself against several dogs: upon the chape of the sheath is a handsome bas-relief, representing the conversion of St. Hubert; and lower down is a hunting trophy. The execution of this Hunting Knife leaves nothing to be desired."—*Jurors Report on the 23d Class of the Exhibition of* 1851.

Observations.—Remarkable for the fine art workmanship throughout; the arrangement of the form, duly considered with regard to utility; knowledge and feeling in the modelling; good chasing, and a general poetical feeling well worthy of study.

M 51.—VENETIAN VASE.

Manufactured by MARREL FRÈRES, 27, Rue Choiseul, Paris.
Materials.—Silver Gilt and Blue Enamel.
Purchased at £100, from the Exhibition of 1851.

Peculiarities of Manufacture.—"The body of this Vase is embossed by "hand; the arabesques creased or hollowed by the graver, and then filled "with enamel, and vitrified in a moufle or furnace, used for the purpose. "The figures in round bosse, and bas-reliefs, are moulded from models "prepared in wax; they are then chiseled, and afterwards fixed in the "different compartments prepared to receive them. The stones are "grenats. This vase is the original."—*Marrel Frères.*

Observations.—Very elegant in the general form, and well executed; the enameled ornamentation, though rather thin in character, and in parts not well distributed, is beautifully drawn.

M 52.—SILVER CUP. *Renaissance Style.*

Manufactured by MARREL FRÈRES, 27, Rue Choiseul, Paris.
Materials.—Silver, parcel-gilt, with rubies, emeralds, grenats, and turquoises.
Purchased at £72, from the Exhibition of 1851.

Peculiarities of Manufacture.—"The body of this cup was embossed "on a lathe. The cover is ornamented with small figures, playing with "musical instruments. These figures, as well as the medallions, were "moulded in silver from wax models, and then soldered into the respec-"tive compartments prepared to receive them. They were afterwards "chiseled and finished. The ornamentation is embossed and chased by "hand."—*Marrel Frères.*

Observation.—Selected for general grace of outline and fine art workmanship; also as an illustration of *repoussé* work.

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M 53.—SNUFF BOX.

Manufactured by MARREL FRÈRES, 27, Rue Choiseul, Paris.
Material.—Silver, parcel-gilt.
Purchased at £24, from the Exhibition of 1851.
Peculiarities of Manufacture.—"This elaborately ornamented Box "represents hunting and fishing, with their attributes. The principal "medallion is moulded in silver, from a model in wax, then soldered on "the lid of the box, and afterwards chiseled. The other medallions and "ornamentation are champs levé, with a graver, and chiseled."—*Marrel Frères.*
Observations.—Remarkable for beauty of execution; the arrangement of the ornament; and the judicious subordination of the relief of the various parts.

M 54.—LAVABO, FOR ROSEWATER (ARABIAN).

Manufactured by MARREL FRÈRES, 27, Rue Choiseul, Paris.
Material.—Copper, silvered.
Purchased at £16, from the Exhibition of 1851.
Peculiarities of Manufacture.—"This Ewer and Basin are embossed, or "formed on a model in wood, by the aid of a lathe. The ornamentation, "which is of very superior workmanship, is executed entirely by the hand, "with a chisel, after the manner of the Arabs."—*Marrel Frères.*
Observations.—Although remarkable as an example of flat treatment of the surface in articles of utility, and of decoration subjected to the construction, it is inferior in carrying out this idea to many works of a similar kind to be found in the Indian collection; the merit it possesses in this way is due to its imitation of similar utensils in use in the East.

M 55.—SWORD.

Manufactured by FROMENT MEURICE, 52, Faubourg St. Honoré, Paris.
Material.—Steel blade, and oxydized silver handle.
Purchased at £32, from the Exhibition of 1851.
Observations.—This is a copy of the sword presented to General Changarnier by the City of Paris, and the price is therefore independent of the first cost of the modelling, &c. The handle of this sword is very elegant in design and perfect in execution; it is worthy of remark how well the ornament, and the principal figure especially, are arranged, so as not to obstruct the hand in use.

M 56.—SEAL, CHASED.

Manufactured by FROMENT MEURICE, 52, Faubourg St. Honoré, Paris.
Material.—Iron.
Purchased at £7, from the Exhibition of 1851.
Observation.—Remarkable for the perfection of the chasing, and the elegance of the inlaid ornament.

M 57.—BRACELET.

Manufactured by FROMENT MEURICE, 52, Faubourg St. Honoré, Paris.
Material.—Oxydized silver, parcel-gilt.
Purchased at £13 10*s.*, from the Exhibition of 1851.
Observation.—Remarkable for the excellent workmanship, as a clever illustration of a style, and a good specimen of parcel gilding.

M 58.—BRACELET.

Manufactured by FROMENT MEURICE, 52, Faubourg St. Honoré, Paris.
Material.—Oxydized silver, with enamels.
Purchased at £18, from the Exhibition of 1851.
Observation.—Elegant in design, and skilful in execution.

M 59.—INLAID DAGGER.

Purchased at £12, from the Exhibition of 1851.

M 60.—INLAID PERFUME BURNER.

Purchased at £4, from the Exhibition of 1851.

M 61.—INLAID CANE-HEAD.

Purchased at £1 10*s.*, from the Exhibition of 1851.

M 62.—INLAID BRACELET.

Purchased at £3, from the Exhibition of 1851.
Manufactured by J. ROUCOU, 21, Rue de Paris, Belville, Seine.
Observations.—Remarkable for the treatment of the inlaying, as specimens of good execution, and of decoration subjected to the construction and use. The inlay of the ornament on the sheath of the dagger beautifully drawn and executed.

M 63.—SHIELD.

Manufactured by LEPAGE MOUTIER, 11, Rue Richelieu, Paris.
Designed and executed by Vechte.
Material.—Iron.
Purchased at £220, from the Exhibition of 1851.
Observations.—Remarkable for its fine style (Renaissance); the combination of figure and ornament; the subdued surface treatment; the variety of the ornament; the workmanship; and as a specimen of *repoussé* work in iron.

M 64.—INLAID METAL INCENSE BURNER.

Purchased at £29 10*s.*, from the Exhibition of 1851.

M 65.—INLAID METAL VASE.

Purchased at £21, from the Exhibition of 1851.

M 66.—INLAID METAL CUP.

Purchased at £3, from the Exhibition of 1851.
Manufactured by J. FALLOÏSE, Liege.
Materials.—Iron, and silver.
Peculiarities of Manufacture.—"These articles are of wrought iron: "their forms, as well as the damascene ornaments with which they are "decorated, are in the *renaissance* style. This kind of damascene work is "new; it differs from that of the antients in its solidity, and in offering "greater resources to artists in metals, being applicable to an infinite "variety of objects: the relief is stronger, and the effect more striking. "The examples selected must be looked upon only as studies, but we may "judge from them of the effect which might be obtained on a larger scale. "The following is the process used in this work. In the indentation made "with a graver a bevel is formed, greater or less according to the largeness "or detail of the ornament. The chisel, which is used with a hammer to "form the bevel, should be held inclining inwards from the leaf which "forms the ornament. The plain fillet should have a bevel on both sides. "In the leaves an indent is formed by pointing, into which the silver wire "is imbedded by means of a small hammer. This indent is formed with a "very fine steel point kept inclined, with which the ground of all the parts

Metal Work. "to be filled with silver is pierced. When the ornaments are entirely "covered with silver wire, the surface is planed in order firmly to fix the "silver; it is then filed up, and afterwards finished with glass paper, the "silver projecting over the edges of the ornaments being cleaned off with "a chisel. To give greater effect to this kind of work, the fillets are made "broader, and the indents deeper. This work can be executed equally "well in gold, platinum, or brass."—*J. Falloïse.*

Observations.—Specimens of good inlaid work in metal. The forms are graceful, and a fine illustration of the Saracenic element of the Renaissance.

M 67.—TAZZA AND EWER, IN ENAMEL, ON BLUE GROUND.

Purchased at £80, from the Exhibition of 1851.

M 68.—LARGE EWER, IN ENAMEL, ON BLUE GROUND.

Purchased at £88.

Manufactured at the National Manufactory of Porcelain and Stained Glass, Sèvres, Paris.

Material.—Blue enamel, on copper.

Observations.—Remarkable as illustrations of a process, and of an art, of high character, little practised in England as connected with manufactures; also for the treatment of the enamels, the beauty of execution, and for the great delicacy of treatment of the light and shade contrasting strongly with the coarser effects of which our designers are so fond.

M 69.—ENAMEL OF THE HEAD OF ST. MARK.

Manufactured at the National Manufactory of Porcelain and Stained Glass, Sèvres, Paris.

Material.—Enamel, on iron.

Purchased at £34, from the Exhibition of 1851.

Observation.—Remarkable as an example of the treatment of enamel, in a large manner, useful for decorative purposes.

M 70.—ORIENTAL AGATE CUP.

Manufactured by MOREL and Co., 7, New Burlington Street, London.

Materials.—Oriental Agate, pure Gold, standard Silver, and Pearls.

Purchased at £210, from the Exhibition of 1851.

Peculiarities of Manufacture.—"This work, which is in the style of the "16th century, represents in detail the most advanced stages to which the "various processes employed had attained at that period. The cup is "formed from a piece of Oriental Agate, cut expressly for the article. "The figures in full relief; the leaves and enameled ornaments are all of "pure gold; the foot only is silver gilt. This work of art was made "entirely by hand; no part whatever having been cast. The time occu-"pied in making the setting, that is, the *repoussé* work, chasing, engraving, "and enameling, was about 28 weeks of one person. The cutting and "hollowing the cup, about 30 days of one person."—*Morel and Co.*

"The principal object of the Jury's approbation is the rich and handsome series of chalices and cups of various kinds, in precious materials, ornamented with enamels, exhibited by Messrs. Morel & Co. . . . All these figures are enameled with superior taste."—*Jurors Report on 23d Class of the Exhibition of* 1851.

Observations.—Very elegant in design, and beautiful in execution; the enameling especially perfect; it is further remarkable as a specimen of repoussé work in round bosse; an art of which Mr. Morel claims to be the reviver.

M 71.—LARGE SILVER CHALICE.

Purchased at £45, from the Exhibition of 1851.

M 72.—CHALICE, WITH HEXAGONAL BASE.

Purchased at £30, from the Exhibition of 1851.

Manufactured by J. HARDMAN and Co., Great Charles Street, Birmingham, from designs by A. W. PUGIN, Esq.

Material.—Silver, Parcel-gilt, and enamelled.

Peculiarities of Manufacture.—"These Chalices were made entirely by "hand: the bowls being beaten up from circles of sheet silver, the knops "and feet being also raised by hammering; the lower parts of the feet "were made in sections, and soldered together; the patterns upon them "were then chased. Chalices in this style, during the mediæval period, "were principally executed by the Florentines, whose works have been "carefully studied, in order to produce this kind of metal work."—*Hardman and Co.*

M 73.—CHALICE, WITH HEXAGONAL BASE.

Manufactured by SKIDMORE and SONS, Coventry.

Material.—Silver enamelled, and parcel-gilt.

Purchased at £30, from the Exhibition of 1851.

Peculiarities of Manufacture.—"This Chalice was designed by the Manufacturer, from the goldsmiths' work of the 15th century, and illustrates "the beautiful decoration with champ lévé enamel, and niello in use at "that period. On the hexagonal base are subjects representing angels "bearing the symbols of our Lord's passion, on a floriated ground. In "the application of the enamel, the surfaces are carved; and into the "interstices so produced, the enamel is fused. The decoration of surfaces "by niello and analogous processes, was in use at an early period, as "mentioned by Pliny; while the casket of silver, enriched with niello, "found at Rome, in a ruin near the Esquiline Gate, was of the 4th or 5th "century: its use was continued by artists in metal during the succeeding "centuries; the origin (in the middle of the 13th century) of taking impressions on paper from the metal engraved, to prove its fitness for "receiving the niello, is ascribed to the Florentine goldsmith, Maso "Finiguerra: this ornamentation by niello subsequently fell into disuse; "so much so, as, until lately, to be unknown in England. It is here "applied, composed after the process employed by Benvenuto Cellini, to "illustrate its beauty as a decorative art."—*Skidmore and Son.*

Observations, on 71, 72, 73.—Remarkable for the beauty of the forms and the delicacy of the ornamental portions, the whole being subordinate to the use for which the articles are intended; also as fully exemplifying the treatment of silver work by the mediæval goldsmiths.

M 74.—SILVER FLAGON.

Manufactured in London, by LAMBERT and RAWLINGS, 2, Coventry Street, Piccadilly.

Material.—Silver, parcel-gilt.

Purchased at £128 8*s.*, from the Exhibition of 1851.

Peculiarities of Manufacture.—"This Flagon measures 12 quarts, and is "24 inches in height. It was made solely from sheet or flatted silver, "7 dwts. better in the ounce than standard silver, in order to produce a "fine finishing colour. The boss or body was made from a circle of "silver, 20 inches in diameter, about 1-16th of an inch in thickness, and "raised or hammered with steel hammers on steel anvils, by the hand. "The neck was turned up from sheet silver in a cylindrical form; while "the mouth-piece was raised out of the same kind of silver as the boss or

Metal Work.

" body. The chain is of drawn silver wire. The whole flagon was made " by hand, except the button and fillet on the neck, which are of cast " silver. The time of one man occupied in making was twelve weeks; of " which the chasing or embossing took four weeks, and the parcel-gilding " and finishing, two." —*Lambert and Rawlings.*

Observation.—Remarkable for its style, and for the general form and the delicacy and subordination of the ornamental portions.

M 75.—SUGAR BASIN.

Purchased at £3 10*s.*

M 76.—BUTTER COOLER.

Purchased at £4.

M 77.—SALVER.

Purchased at £6 6*s.*

M 78.—ANTIQUE FLAGON.

Purchased at £5 10*s.*

Manufactured by GOUGH, 11, Parade, Birmingham.

Observations.—Remarkable as examples of form, duly considered with regard to utility; of ornamentation, subordinate to the construction; and of a light treatment of metal work.

M 79.—CANDLESTICK TO HOLD NINE LIGHTS.

Purchased at £9.

M 80.—CANDLESTICK TO HOLD SIX LIGHTS.

Purchased at £7.

M 81.—CANDLESTICK TO HOLD FIVE LIGHTS.

Purchased at £6 10*s.*

Manufactured by J. HARDMAN and Co., Great Charles Street, Birmingham.

Material.—Brass.

Peculiarities of Manufacture.—" The various parts constituting M 79 " and M 81, are of cast-metal, filed and riffled up to make a clear surface; " then fitted, and rivetted or soldered together, and afterwards polished " and lacquered. In M 80, the branches are of drawn tube brass beaten " into pattern; the other parts being of cast-metal, finished as described " in M 79 and M 81."—*Hardman and Co.*

Observations.—Remarkable as specimens, in the style of antient brass work, of a flowing character of ornament, well suited to the purpose; and the material in which they are made.

M 82.—FLOWER VASE.

Manufactured by J. HARDMAN and Co., Great Charles Street, Birmingham.

Material.—Brass.

Purchased at £1.

Peculiarities of Manufacture.—" This Vase is made of a piece of sheet " brass, formed into a cylinder, and the joints soldered up; it is then " beaten by hammers into a quatrefoil shape, and afterwards polished, " and tinned inside, to enable it to resist the action of water. It is then " painted with a device, suitable to ecclesiastical or domestic purposes." —*Hardman and Co.*

Observations.—The shape is good; and the ornamentation in accordance with sound principles.

M 83.—IRISH BROOCH.

Purchased at £2 6*s.* 6*d.* 1852.

M 84.—IRISH BROOCH.

Purchased at £1 11*s.* 6*d.* 1852.

M 85.—IRISH BROOCH.

Purchased at 18*s.* 1852.

Manufactured by WEST and SON.

Material.—Oxydized Silver, partly gilt.

Peculiarities of Manufacture.—" Brooches of a similar character to these " were in use in Ireland at a very remote period, and the manufacture of " them was brought to great perfection during the Pagan era of its his- " tory; they appear to have reached their zenith at the commencement of " the Christian period; to have gradually declined with the Arts, and " eventually to have fallen into disuse. After lying dormant for centu- " ries, they were rescued from oblivion only by the modern Curators of " the Trinity College and Royal Irish Academy Museums; and, until " within the last three years, their utility was unknown to the public, to " which the, in most cases, enormous sizes of the originals, probably con- " duced."—*Messrs. West.*

M 86.—IRISH BROOCH, TARA PATTERN.

Purchased at £15 15*s.* 1852.

M 87.—IRISH BROOCH, ARBUTUS PATTERN.

Purchased at £4 14*s.* 6*d.* 1852.

M 88.—IRISH BROOCH, UNIVERSITY PATTERN.

Purchased at £2 10*s.* 1852.

M 89.—IRISH BROOCH, KNIGHTS' TEMPLAR PATTERN.

Purchased at £2 10*s.* 1852.

Manufactured by G. and S. WATERHOUSE, 25, Dame Street, Dublin.

Material.—Oxydized Silver, partly gilt.

" The 'Tara Brooch,' M 86, is so called from its being found near the " Hill of Tara, in the county Meath, August 1850. The entire frame and " pin are made of white bronze. The front, back, and edges are highly " ornamented, the former with countersunk designs in fillagree on gold " plates, the latter with designs cut out of the solid and strongly gilt,— " the whole amounting to 76 patterns. The ornaments, which are very " peculiar, are extremely minute, and formed with the greatest mathe- " matical accuracy, and correspond with the illuminations in the Book of " Kells, an ancient Irish manuscript (in Trinity College) of the fifth " century, ascribed to St. Collumkille, the first bishop of Meath and " Kells. The original of this Brooch was found by a poor woman, and " having passed through two or three hands, came into the possession " of the manufacturers."

" The 'Arbutus' pattern, M 87, originals of which are in the College, " is the only one with both sides alike."

" The 'University,' M 88, is the only elaborately pierced one known; " it takes its name from the College."

" The 'Knights' Templar' Brooch, M 89, in the Royal Irish Academy, " was found in the ruins of an antient hospital of the order of Templars, " at Kilmainham, in the county of Dublin. It is a beautiful specimen of " that class, of which the 'Royal Tazza' Brooch is the type."—*G. and S. Waterhouse.*

Observations.—Reproductions of antique Brooches; having been copied from antient models on a larger scale, they have suffered somewhat in the treatment of the details; but they well exhibit the principle of subordination of form to utility, and of the ornament to the surface decorated.

Metal Work.

M 90, M 91, M 92, M 93, M 94, M 95, M 96, M 97, M 98.—WORKS OF ART IN ELECTRO-PLATE, from the Exhibition of 1851.

ELKINGTON, MASON, and Co., *Manufacturers and Patentees of the Electro Depositing Processes. Their Works, Newhall Street, Birmingham; and their Ware-rooms in London, 20 and 22, Regent Street, and 45, Moorgate Street.*

M 90.—AN ELECTRO-PLATED AND PARCEL-GILT CANDLESTICK.

Material.—German silver, electro-plated, and gilt.

Purchased at £3 3*s*.

Peculiarities of Manufacture.—"The base upon which the silver is "deposited consists of an alloy of nichel, copper, and zinc (called German "silver), cast in sand moulds, and afterwards plated and gilt by the electro "processes. By the discovery of these processes, every variety of article "that can be produced in silver is now obtainable as plated by this method "of manufacture; whereas, prior to 1840, the date of these patents, plated "goods could only be made from sheet copper, with a surface of silver "attached firmly upon it."

M 91.—A LARGE ROSEWATER DISH (suitable for a sideboard, centre ornament), representing a battle of Amazons.

Purchased at £6 6*s*.

The original at Berlin, in iron, by Antoine Vechté.

M 92.—A FRUIT PLATE, composed of rich arabesque work. In the centre is a figure of a lazzarone, carrying a basket of fruit.

Designed by GUNKEL.

Purchased at £12 12*s*.

M 93.—A PLATE, representing the days of the week.

Composed by the DUC DE LUYNES.

Purchased at £3 3*s*.

M 94.—AN ALMS DISH, a reproduction of a Renaissance work, with bas reliefs, representing the Parable of the Prodigal Son.

Purchased at £10 10*s*.

M 95.—A COPY OF THE CELEBRATED CUP, the original of which is in the British Museum, and is the work of BENVENUTO CELLINI.

Purchased at £12 12*s*.

M 96.—A BRONZE VASE, IVY. The original, in silver, was discovered at Pompeii.

Purchased at £3 15*s*.

M 97.—A BRONZE CUP. The subject represents the Apotheosis of Homer, and was discovered at Herculaneum.

Purchased at £3 15*s*.

M 98.—A ROSEWATER DISH, a reproduction of a fine example of Renaissance workmanship, a copy of which is deposited in the Museum of Paris. The bas reliefs on the border represent Minerva, Astrology, Geometry, Arithmetic, Music, Rhetoric, Dialectics, Grammar. In the centre is a figure of Temperance, surrounded by the four Elements—Air, Earth, Fire, Water. The outer border has been remodelled, and the whole of the chasings elaborately restored.

Presented by Messrs. ELKINGTON and MASON.

Peculiarities of Manufacture.—"The above specimens of Electro deposi-"tion are well calculated to illustrate the advantages and resources of the "process, as great economy for the reproduction of works of high art may "be specially noticed in the two examples numbered M 91 and M 94. The "original cost of these would be from £100 to £200 for each piece: the "reproductions, in all respects equal to the original work, may be obtained,

"exclusive of gilding, &c., almost at a nominal cost. These specimens, "and generally those pieces which have the subject matter in bas relief, "are deposited into permanent moulds, taken from the original work by "the same process; and from a single mould a large number of copies "may be obtained, as in the process of printing.

"Other pieces, such as the Cellini Cup, and Vases, also all subjects in "alto relief, are obtained by the use of elastic moulds, which readily admit "of being removed from the most difficult and delicate pieces, and into "which the metal is deposited, with somewhat greater cost, but not with "less advantage than in works of bas relief.

"By either process, the artist is not limited to size. The large doors "of St. John Baptist, at Florence, or a vase of equal magnitude, could be "produced with little difficulty, in a single piece, and with equal advantage "and perfection to the miniature specimens forming the present Collec-"tion."—*Elkington, Mason, and Co.*

M 99.—A SELECTION OF FRENCH CASTINGS IN METAL.

Purchased for the School of Design in 1845.

M 100.—JADE BOX, HEART-SHAPED, OPENWORK.

Manufactured at Lahore.

Purchased at £20, from the Exhibition of 1851.

Observations.—Although the general form of this Box is rather common place, yet the mode in which it is filled up renders it a fit object of study. How valuable is the gold rim round the border on either side! without it, from the monotonous colour of the jade, it would have lost half its charm.

M 101.—JADE BOX AND LID, INLAID WITH RUBIES AND EMERALDS.

Manufactured at Lahore.

Purchased at £24, from the Exhibition of 1851.

Observations.—The general form graceful, and the jewels happily arranged. Great additional value is given to the colour of the rubies by the introduction of emeralds in the border. The gold setting of the jewels, in the form of leaves, very suggestive.

M 102.—JADE BOX AND LID, INLAID WITH RUBIES.

Manufactured at Lahore.

Purchased at £42, from the Exhibition of 1851.

Observation.—In this prettily ornamented Box the gold is well distributed, and the rubies well placed, and just sufficient in quantity to harmonize with the colour of the jade.

M 103.—JADE CUP, INLAID WITH RUBIES AND EMERALDS.

Manufactured at Lahore.

Purchased at £20, from the Exhibition of 1851.

Observations.—The general form of this Cup is graceful, the carved ornaments at the top and bottom most appropriate, and perfect in scale. The inlaying is not so good; although rich and lively, it is rather stringy; and the main spaces not well distributed. The rubies also are in excess: a few more emeralds would have added greatly to the effect. The handle is suggestive, but the idea coarsely worked out.

Metal Work.

M 104.—ENAMELED GOLD NECKLACE.

Purchased of Mr. CHAFFERS, at £9 9*s*. 1852.

M 105.—SILVER GILT ARMLET.

Purchased of Mr. CHAFFERS, at £4 4*s*. 1852.

M 106.—ENAMELED CUP AND SAUCER.

Purchased of Mr. CHAFFERS, at £2. 1852.

M 107.—BRONZE BUST OF POPE ALEXANDER VIII.

Purchased of Mr. JOHN WEBB, at £90. 1853.

M 108.—BRONZE BUST OF POPE LEO X.

Purchased of Mr. JOHN WEBB, at £90. 1853.

Observation.—These two works are in a grand style of portrait sculpture and very fine specimens of bronze casting and chasing.

M 109.—ITALIAN BRONZE KNOCKER.

Purchased of Mr. JOHN WEBB, at £21. 1852.

Observation.—Purchased for its artistic treatment, and for its art as a work in metal.

M 110.—CAST IRON BROOCH FROM BERLIN.

Purchased of Mr. D. BORN, 20, Southampton Street, Strand, at 4*s*. 6*d*. 1852.

M 111.—CAST IRON BRACELET FROM BERLIN.

Purchased of Mr. D. BORN, at 4*s*. 6*d*. 1852.

M 112.—CAST IRON BROOCH FROM BERLIN.

Purchased of Mr. D. BORN, at 2*s*. 6*d*. 1852.

M 113.—CAST IRON BRACELET FROM BERLIN.

Purchased of Mr. D. BORN, at 5*s*. 6*d*. 1852.

M 114.—PAIR OF CAST IRON EARINGS FROM BERLIN.

Purchased of Mr. D. BORN, at 6*s*. 1852.

M 115.—CAST IRON BROOCH FROM BERLIN.

Purchased of Mr. D. BORN, at 3*s*. 6*d*. 1852.

Observation.—Purchased as examples of fine casting in metal.

M 116, M 117.—TWO PEWTER PLATES.

Purchased at 5*s*. each. 1852.

M 118.—PEWTER PLATE.

Purchased at 7*s*. 1852.

Observation.—Specimens of the cheap ornamentation of the sixteenth century applied to such works.

M 119.—HALBERT INLAID WITH GOLD.

Purchased of Mrs. MOORE, at £1 10*s*. 1852.

Observation.—As a specimen of flat decoration of metallic surfaces.

M 120.—ELEVEN SPECIMENS OF ELECTROTYPED PLANTS.

Presented by Captain IBBETSON. 1852.

M 121.—MEDAL BY ALBERT DURER.

Presented by Mr. HENRY COLE, General Superintendent. 1852.

M 122.—A SERIES OF MEDALS IN COMMEMORATION OF THE LATE DUKE OF WELLINGTON.

Presented by the Manufacturers, ALLEN & MOORE, Birmingham. 1853.

Observations.—These examples are executed in pure tin, and 55 cwt. of metal was used in the manufacture of medals of the sizes and designs exhibited, between 14th September 1852 and 18th January 1853, as follows:

Large size	3,600	medals.
2d ,,	40,032	,,
3d ,,	34,992	,,
4th ,,	33,968	,,
Total medals	112,592	

An extensive trade being carried on in this branch of manufacture at Birmingham, these examples are exhibited as specimens of commercial medals, and not as illustrative of medallic art.

M 123.—AN ENAMELED INDIAN VASE.

Purchased of Mr. HEIGHAM, at 7*s*. 6*d*. 1853.

M 124.—GOTHIC IRON CHEST.

Purchased at the sale of Mr. PUGIN's property, at £5. 1853.

M 125.—IRON KNOCKER.

Purchased at the sale of Mr. PUGIN's property, at £14. 1853.

M 126.—GOTHIC KEY.

Purchased at the sale of Mr. PUGIN's property, at £4 15*s*. 1853.

M 127.—ENAMEL (SQUARE).

Purchased of Mr. WATERS, at 10*s*. 1853.

Observation.—A specimen of early printing on enamel.

M 128.—A BATTLE AXE.

Purchased of Mrs. MOORE, at £1 10*s*. 1853.

Observation.—See M 119.

Metal Work.

M 129.—BRONZE TRIPOD INCENSE BURNER.

Purchased of HEWETT & Co., at £7. 1852.

Observation.—Rosewood stand and cover, and carved soapstone handle.

M 130.—PART OF A STOVE GRATE FRONT.

Purchased from the Exhibition of 1851, of Messrs. HOOLE and ROBSON, Sheffield, at £17 10*s*.

Observations.—As a specimen of modern metal work. The style of the ornament is simple, and the casting, chasing, and colouring of the bronze, together with the varied treatment of the surface, deserves attention.

M 131.—PART OF A STOVE GRATE FRONT.

Purchased from the Exhibition of 1851, of Messrs. HOOLE and ROBSON, Sheffield, at £15.

Observations.—The figure, although a little dumpy at the extremities, is in good style, the casting clean, and the treatment of surfaces, as well as the colouring, deserves attention.

M 132.—SIX OLD GILT KEYS.

Purchased of Mr. JOHN WEBB, at £6. 1853.

M 133.—TWO EMBLEMS OF DIANA DE POICTIERS.

Purchased of Mr. JOHN WEBB, at £4. 1853.

M 134.—A GOTHIC CAPITAL, GILT.

Purchased of Mr. JOHN WEBB, at £2. 1853.

M 135.—GOLD NECKLACE.

Purchased of Mr. CHAFFERS, at £4 14*s*. 6*d*. 1853.

Observation.—Specimen of the style and workmanship of the sixteenth century, set with pearls, garnets, and enamels.

M 136.—AN ANTIQUE BRONZE JUG.

Purchased of Mr. BROWN, at £1 5*s*. 1853.

DIVISION IV.—POTTERY.*

All Works classed under Pottery are referred to by the letter "P" before the numbers.)

P 1, P 2, P 3, P 4.—FOUR BLACK WATER BOTTLES.

Manufactured at Ahmedabad.

Purchased at 10*s.* each, from the Exhibition of 1851.

Observations.—These rude water bottles possess great elegance of outline, and have the ornaments very appropriately arranged upon them. P 4 is perhaps the most perfect in this respect, the spiral scoring or indent on the bulb is admirably adapted to give value to the curve, as also are the leaves on the upper portion or handle.

P 5, P 6, P 7, P 8.—FOUR WATER BOTTLES.

Purchased at 1*s.* 6*d.* each, from the Exhibition of 1851.

P 9.—HOOKAH BOTTOM.

Purchased at 2*s.*, from the Exhibition of 1851.

P 10, P 11.—TWO CUPS.

Purchased at 1*s.* each, from the Exhibition of 1851.

Observation.—The same principles of ornamentation that exist in the more valuable and important works, may be found in these trifles.

P 12.—BROWN WATER BOTTLE.

Purchased at 10*s.*, from the Exhibition of 1851.

Observation.—Very elegant in form, and the ornament, though rudely executed, very well distributed.

P 13.—COOJAH OR WATER GOBLET.

Manufactured at Sourabaya, in Java.

Purchased at 5*s.*, from the Exhibition of 1851.

Observation. — Remarkable for the simplicity of the outline, the swelling at the top, near the mouth, useful in giving a firm hold whilst drinking.

P 14, P 15, P 16, P 17, P 18, P 19, P 20.—EARTHEN WATER BOTTLES AND CUPS.

Manufactured in India.

Purchased at 1*s.* each, from the Exhibition of 1851.

Observation.—Remarkable for simplicity and grace of outline.

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* The word "Ceramic,"—from κέραμος, potter's earth,—is used in France and Germany as a generic term for all kinds of Pottery; but there seems hardly any good reason for substituting this new word for our own English one, which is as comprehensive.

Pottery.

P 21.—GILT CUP.

Purchased at 3*s.*, from the Exhibition of 1851.

Observation.—The ornament, though rudely executed, elegant.

P 22, P 23.—TWO PAINTED COOJAHS OR WATER GOBLETS.

Manufactured at Kotah, in Rajpootana.

Purchased at 2*s.* 6*d.* each, from the Exhibition of 1851.

Observation.—The general outlines of these jars are graceful, and the ornament very well distributed and appropriate, but the colours rather showy and harshly contrasted.

P 24.—VASE—"LA GLOIRE."

Manufactured at the National Manufactory of Porcelain and Stained Glass, Sèvres, Paris.

Material.—Bisque.

Purchased at £79 4*s.*, from the Exhibition of 1851.

Observations.—Remarkable for the elegance of the general form; and the delicate treatment of the coloured decoration, exhibiting the limit of light and shade applicable to pictures painted on round surfaces.

P 25, P 26.—TWO VASES.

Manufactured at the National Manufactory of Porcelain and Stained Glass, Sèvres, Paris.

Purchased at P 25, £21 17*s.* 6*d.*
P 26, £7 5*s.* 10*d.* } 1845.

Observations.—These works were selected for their excellence of workmanship, and not for the design. P 25 is a mode of ornamentation hardly practised in this country, which, with proper treatment, is capable of producing beautiful and simple effects. P 26 exhibits a style and execution of workmanship in gilding from which the gilders in our Potteries may derive a useful lesson.

P 27.—BOTTLE, ORNAMENTED WITH IMITATION JEWELS.

Manufactured by J. Copeland, 260, New Bond Street, London, and Stoke-upon-Trent, Staffordshire.

Purchased at £13 1*s.* 6*d.*, from the Exhibition of 1851.

Observations.—Remarkable for its rich surface decoration, and as a specimen of excellent modern manufacture, but the "body" should not be wholly covered.

The ornamentation of this bottle appears to have been copied from a plate in Mr. Richardson's work on Ornamental Design.

P 28, P 29, P 30.—ASSIETTE MONTE, DESSERT PLATE, AND CREAM BOWL.

Manufactured by Minton and Co., Stoke-upon-Trent.

Purchased at P 28, Assiette Monte, £36 15*s.*
P 29, Dessert Plate, £3 13*s.* 6*d.*
P 30, Cream Bowl, £12 12*s.* } from the Exhibition of 1851.

Peculiarities of Manufacture.—Union of Parian and Soft Porcelain: successful turquoise colour. Examples of the high state of English Pottery; similar to the Dessert Service presented by the Queen to the Emperor of Austria.

P 31, P 32, P 33, P 34.—FRIEZES.

Manufactured by MINTON and Co., Stoke-upon-Trent.
Purchased at £5 12*s.* 6*d.* or 7*s.* 6*d.* per foot. 1852.
Peculiarities of Manufacture.—"These Friezes are in the style of Lucca "della Robbia. They are suitable for architectural decoration, but such "an application of this kind of pottery has lain dormant since the "sixteenth century. It was revived last year by Mr. Minton."—*Minton & Co.*
Observations.—Remarkable as a very successful application of terra-cotta to the external ornamentation of buildings, where colour may be introduced, perhaps, without deterioration by weather. The style of these specimens is the so-called cinquecento, a prevalent style of the sixteenth century in Italy.

TILES FOR WALLS OR STOVES.

P 35.
Purchased at £1 17*s.* 6*d.*, or 1*s.* 3*d.* per tile. 1852.

P 36.
Purchased at £1 13*s.* 9*d.*, or 2*s.* 3*d.* per tile. 1852.

P 37.
Purchased at £2, or 2*s.* 6*d.* per tile. 1852.

P 38.
Purchased at £1 17*s.* 6*d.*, or 1*s.* 3*d.* per tile. 1852.

P 39.
Purchased at £1 17*s.* 6*d.*, or 1*s.* 3*d.* per tile. 1852.

P 40.
Purchased at £1 17*s.* 6*d.*, or 1*s.* 3*d.* per tile. 1852.

P 41.
Purchased at £3 4*s.*, or 1*s.* per tile. 1852.

P 42.
Purchased at £1 17*s.* 6*d.*, or 1*s.* 3*d.* per tile. 1852.

P 43.
Purchased at £1 0*s.* 10*d.*, or 1*s.* 3*d.* per tile. 1852.

P 44, P 45, P 46.—SLABS FOR FIREPLACES.

Purchased at £1 5*s.* each. 1852.

P 47.—SLAB, WITH GREEN AND WHITE MOSAIC PATTERN.

Purchased at £1 1*s.* 1852.

P 48.—SQUARE TILE, BLUE AND WHITE MOSAIC, PATTERN FROM THE ALHAMBRA.

Purchased at 1*s.* 2*d.* 1852.

P 49.—SQUARE TILE, LIGHT AND DARK GREEN MOSAIC.

Purchased at 1*s.* 4*d.* 1852.

P 50.—SQUARE TILE, CRIMSON AND GREEN MOSAIC.

Purchased at 7*s.* 1852.

Peculiarities of Manufacture.—"The Tiles for Walls, and Slabs for "Fire-places, are made under Prosser's Patent, by the compression of "powdered clay; a process superior to the plastic method for such articles, "as they are produced with a truer and more even surface, and at less cost. "After these slabs and tiles are fired, they are printed by a process resem-"bling block printing, which was patented a few years ago by Mr. Minton,

Pottery.

"in conjunction with two London printers. The process has been applied to the decoration of almost all kinds of pottery. The Stove Tiles are from designs by Mr. Pugin: they also are made from powdered clay, and afterwards enamelled in the style of the 'Della Robbia' ware."—*Minton & Co.*

Observations.—Remarkable as a revival of a beautiful, clean, and economical wall decoration, antiently in general use; the patterns being all formed of conventional floral and vegetable forms geometrically arranged without relief or fictitious shadows, perfectly carry out a consistent decoration for a flat wall. The raised tiles are intended for the casings of stoves either in domestic or ecclesiastical buildings; when heat is to be emitted, the grounds are pierced. A great number of fine examples of antient work of this class are yet to be found in Germany and the Low Countries. Nuremberg is still rich in such stoves, covered with tiles, in relief, and coloured like those that have been selected.

P 51, P 52.—TWO FLOWER-POTS.

Purchased at £4 and £2, each. 1852.

P 53.—DESSERT PLATE, PAINTED FESTOONS OF ROSES AND CORNFLOWERS.

Purchased at £2 12*s.* 6*d.* 1852.

P 54.—DESSERT PLATE, PAINTED FLOWERS, CUPID IN CENTRE.

Purchased at £2 2*s.* 1852.

Manufactured by MINTON & Co., Stoke-upon-Trent, Staffordshire.

Observation.—Specimens of the state of painting on porcelain in England in 1851, at the prices named above.

P 55.—SOUP PLATE, IN CRIMSON AND BLUE.

Purchased at 2*s.* 1852.

P 56.—CHINA PLATE, IN CRIMSON, BLUE, AND GREEN.

Purchased at 1*s.* 8*d.* 1852.

P 57.—EARTHENWARE PLATE, IN CRIMSON, BUFF, BLUE, AND GREEN.

Purchased at 7*d.* 1852.

The designs by Mr. PUGIN.

Manufactured by Messrs. MINTON & Co., Stoke-upon-Trent, Staffordshire.

Observation.—Specimens of the state of manufacture, 1851.

P 58.—CUP AND SAUCER, OLD DRESDEN.

Presented by Mr. MINTON. 1852.

Observations.—The Cup and Saucer were manufactured at Meissen, and were sold in a plain white state, as is evidenced by the mark being cut through. The painting and decoration, consequently, are not genuine, but must have been added after the purchase.

P 59.—CHIMNEY PIECE.

Manufactured by Messrs. VIREBENT, Toulouse.

Material.—Terra Cotta.

Purchased at £50 14*s.* 6*d.*, from the Exhibition of 1851. (The wholesale price, exclusive of freight, and Customs' duties.)

Observations.—Although this Chimney Piece has many defects, several parts being out of scale with the rest, and meaningless in their application, yet it is recommended for study as showing much good modelling, and careful attention to the details, many of which are very graceful; it is in the style of the Renaissance. It was the finest example of the application of terra cotta in the Exhibition, and was purchased under very favourable circumstances.

P 60.—A SELECTION OF SPECIMENS OF PAINTING ON PORCELAIN, FROM SEVRES.

Purchased for the School of Design in 1845.

Observations.—These are useful, as showing the state of modern French painting on porcelain, and of French pottery, but are not to be recommended for any other qualities. In respect of the design, especially in the plates, it is simply imitative painting, ill placed as being concealed when the plate is used.

P 61, P 62.—TWO ORIENTAL PLATES.

Purchased at 5*s.* each. 1852.

P 63.—ORIENTAL PLATE.

Purchased at 7*s.* 6*d.* 1852.

P 64.—BLUE NANKIN PLATE.

Purchased at 3*s.* 1852.

P 65.—CUP, SAUCER, AND COVER.

Purchased at £4. 1852.

P 66.—CUP, SAUCER, AND COVER.—JAPANESE EGG-SHELL.

Purchased at 10*s.* 1852.

P 67.—CUP AND SAUCER.

Purchased at £2 10*s.* 1852.

P 68, P 69.—TWO CHINA BASINS.

Purchased at 3*s.* each. 1852.

P 70.—ORIENTAL JAR.

Purchased at £1 5*s.* 1852.

P 71.—ENAMELED CUP.

Purchased at 5*s.* 1852.

Purchased of Hewett & Co., 18, Fenchurch Street.

Observations.—In all the preceding examples direct imitation of nature is avoided, and the suggestions of nature are conventionalized. Careful attention is paid to distribution of quantities; to form, as in P 68 and P 71; and to colour, as in the others. In P 64 the ornament is pleasantly arranged to suit the form.

P 72, P 73, P 74.—THREE ORIENTAL JARS.

Purchased at £2 10*s.* 1852.

Observation.—Remarkable for their graceful outline, and the subordination and flat treatment of the ornament.

P 75.—PORCELAIN DISH.

Manufactured at Furstenburg.

Purchased at £1 1*s.* 1852.

P 76.—MUG, WITH LANDSCAPE AND FRUIT.

Manufactured at Worcester.

Purchased at £1 1*s.* 1852.

Pottery.

P 77.—VASE, COVER, AND DISH.

Manufactured at Worcester.
Purchased at £1 10*s*.

P 78.—INKSTAND, PIERCED EARTHENWARE.

Manufactured in Holland.
Purchased of Mr. CHAFFERS, at £1.

P 79.—ANTIQUE GLAZED EARTHENWARE CUP AND COVER.

Purchased of Mr. CHAFFERS, at 10*s*.

P 80.—FLEMISH EARTHENWARE JUG.

Purchased of Mr. CHAFFERS, at 15*s*.

P 81.—FLEMISH EARTHENWARE JUG.

Purchased of Mr. CHAFFERS, at 10*s*.

P 82.—"LONGBEARD" EARTHENWARE BOTTLE.

Purchased of Mr. CHAFFERS, at 15*s*.

P 83.—EARLY ENGLISH JUG.

Purchased of Mr. CHAFFERS, at 12*s*.

P 84 to P 92.—OLD DUTCH EARTHENWARE.

A part of the celebrated collection of the late Joan D'Huyveter of Ghent.
Purchased of Mr. FARRER, Wardour Street.
The descriptions have been extracted from the catalogue of sale.

P 84.—DUTCH EWER.

Purchased at £20.

"The belt or flat band in the middle of the body represents the "seven electors of the empire, half length, each holding his scutcheon; "towards the handle, in the same belt, are two other armorial medallions; "at the top of the neck is a fine muzzle of a lion, the open lips of which "admit the introduction of a ring. The remainder of the ewer is also "decorated with circles and ornaments, sunk and in relief, which conduce "to make this Ewer one of the most elegant productions of the ceramic "art of its date."

P 85.—DUTCH EWER.

Purchased at £18.

"The belt, adorned with twelve bas reliefs, represents the history of the "chaste Suzanna in six subjects, composed of a crowd of figures and "repeated twice. It bears this subscription: Dit is dei schone historia "van Suisanna int Korte eitgesneiden anno 1584 Engel Kran. The "word 'eitgesneiden' (engraved), would lead us to suppose that this is "the name of the engraver; we believe, however, it is that of the potter.

"The neck is filled by four verses in three lines, the form of the cha-"racters and the dialect of which denote a very high antiquity, and "which are evidently copies from another inscription."

P 86.—DUTCH EWER.

Purchased at £20. 1852.

"In the middle of the body are found represented emblematic figures: "grammar, dialectics, rhetoric, arithmetic, music, geometry, astrology, "faith, charity, hope, justice, prudence, and temperance. Between the "figures we read: Wan (wenn) Got wil so ist mein zil; (God's will is "for my good,) and below: Mestre Balden memricken pottenbecker "wonede zo den Korren in Leiden gedolt. The remainder of the belt "is filled with two medallions containing the arms of England."

P 87.—DUTCH EWER.

Purchased at £10 10*s*. 1852.

"The body entirely covered with true lovers' knots stamped, with the "exception of an oval bas relief placed in front, and representing the soul "of Lazarus taken up to heaven by his good genius. In the exergue is "found the name of the potter, Jan Baldems, and the year 1596. The "glaze is a deep azure blue. The height, cover included, 36 inches."

P 88.—DUTCH EWER.

Purchased at £3 10*s*. 1852.

"In front, William III. King of England represented in medallion. The "remainder of the body is covered with branches of flowers and fruit. "Colour, blue, and brown upon a greyish ground. Cover. Height, 29 "inches."

P 89.—DUTCH EWER.

Purchased at £2 10*s*. 1852.

"Entirely grey."

P 90.—DUTCH EWER.

Purchased at £2. 1852.

P 91.—DUTCH EWER.

Purchased at £3 10*s*. 1852.

P 92.—DUTCH EWER.

Purchased at £2. 1852.

Observations.—P 80 to P 92. Whilst these works have been purchased to form part of an historical series of manufactures, they are worthy of study for their characteristic ornament, which is always subservient to the general form; and in some of the specimens for the agreeable tone of colour obtained on their surface.

P 93.—BROWN JAR WITH LIZARD.

Purchased of Messrs. Hewett & Co., at £10. 1852.

Observation.—Purchased as a specimen of manufacture, and for the colour of its surface.

P 94.—NANKIN BLUE PORCELAIN LAND MARK.

Purchased of Messrs. Hewett & Co., at £3. 1852.

Observation.—Purchased as a specimen of manufacture.

P 95.—DISH (SEA GREEN).

Purchased of Messrs. Hewett & Co., at 15*s*. 1852.

P 96.—ANCIENT WHITE CRACKLE JAR.

Purchased of Messrs. Hewett & Co., at £1 10*s*. 1852.

P. 97.—MANDARIN JAR.

Purchased of Messrs. Hewett & Co., at £2. 1852.

Observation.—P 95, P 96, P 97, purchased as specimens of modern Chinese manufacture.

Pottery.

P 98.—AN OLD INDIAN VASE AND COVER.

Presented to the museum by R. REDGRAVE, R. A., Art Superintendent, as a specimen of manufacture. 1852.

P 99.—DRESDEN CIRCULAR PLATEAU.

Purchased of Mr. BROWN, at £1 5*s*. 1853.

P. 100.—ORIENTAL DISH.

Purchased of Mr. BROWN, at 4*s*. 1853.
Observation.—An English coat of arms painted on the ware afterwards.

P 101, P. 102.—TWO PIECES OF EARLY SPODE EARTHENWARE.

Purchased of Mr. BROWN, at 2*s*. 6*d*. each. 1853.

P 103.—CUP AND SAUCER, OLD DERBY.

Purchased of Mr. BROWN, at 2*s*. each. 1853.

P. 104.—ORIENTAL RED TERRA COTTA PLATE.

Purchased at 3*s*. 1853.

P 105.—OVAL DRESDEN DISH, FLOWERS, &c.

Purchased of Mr. BROWN, at £1 10*s*. 1853.

P 106, P 107.—DRESDEN PLATES.

Purchased of Mr. BROWN, at 12*s*. each. 1853.
Observation.—P 106, embossed border and painted birds, worthy notice.

P 108, P 109, P 110, P 111.—FOUR RED TERRA COTTA VASES.

Presented by Messrs. WEDGWOOD, Etruria. 1852.
Observation.—Imitations of Greek shapes.

P 112.—LARGE RAPHAEL WARE DISH.

Purchased at the sale of Mr. PUGIN'S property, at £8 15*s*. 1853.
Observations.—Date, judging from costume and ornaments, is about A.D. 1500. Inscribed, "Andreana Bella." This is a dish or plateau, of the kind designated Maiolica Amatori, being intended as wedding presents, and bearing real or fanciful portraits of the bride or mistress.

P 113.—LARGE RAPHAEL WARE DISH.

Purchased at the sale of Mr. PUGIN'S property, at £4 10s. 1853.
Observation.—The incredulity of St. Thomas, inscribed on a ribbon or scroll, "Toma, qui me vedisti et credidisti."

P 114.—LARGE RAPHAEL WARE DISH.

Purchased at the sale of Mr. PUGIN's property, at £4. 1853.

Observations.—"Maiolica Amatori," bearing a portrait of a lady in purple or blue and yellow. Inscribed on ribbon, "Asai avaza chi furtun apasac (appaciare?)" "Who appeases fortune gains much." Old Italian, probably a dialect, Bolognese (?) Date about 1500.

P 115.—LARGE RAPHAEL WARE DISH.

Purchased at the sale of Mr. PUGIN's property, at £3 6*s*. 1853.

Observations.—Figure of Liberty, having in one hand a heart, and in the other a cornucopia. Inscribed on a ribbon, "Non bene pro toto libertas venditur auro finis."

P 116.—A RAPHAEL WARE PLATE.

Purchased at the sale of Mr. PUGIN's property, at £2 8*s*. 1853.

Observation.—Ornamented with foliated ornaments in blue, yellow, and green; the centre chequered with blue and yellow.

P 117.—A RAPHAEL WARE PLATE.

Purchased at the sale of Mr. PUGIN's property, at £1 6*s*. 1853.

Observation.—Amorini, with fruit and flowers.

P 118.—A RAPHAEL WARE PLATE.

Purchased at the sale of Mr. PUGIN's property, at £1 8*s*. 1853.

Observation.—Apollo and Daphne.

P 119.—A RAPHAEL WARE PLATE.

Purchased at the sale of Mr. PUGIN's property, at £1 4*s*. 1853.

Observation.—Venus riding on a Dolphin.

P 120.—A RAPHAEL WARE BOWL.

Purchased at the sale of Mr. PUGIN's property, at £7 7*s*. 1853.

Observations.—Date from 1520 to 1550. Centre has a "chiaroscuro" painting, on a yellow ground, of Cupid in a car drawn by birds; the sides are painted in arabesque, blue and yellow, in the manner of Giovanni da Udine.

P 121.—A PALLISSY DISH.

Purchased at the sale of Mr. PUGIN's property, at £4 4*s*. 1853.

Observation.—Perforated with arabesque ornaments, "*Assiette à jour.*"

P 122.—A MAJOLICA TAZZA.

Purchased at 15*s*. 1853.

Observations.—Represents Adam and Eve labouring after the Fall. "Death" is assisting Adam to uproot a tree.

Pottery.

P 123.—MAJOLICA PLATE.

Purchased of Mr. BROWN, at 10*s*. 1853.
Observation.—Supposed, from the arms, to have belonged to the family of *Imhoff*, of Augsburg.

P 124.—AN OLD DRESDEN CUP AND COVER.

Purchased of Miss CLARKE, at £4 14*s*. 6*d*. 1853.

P 125.—AN ORIENTAL TEAPOT.

Purchased of Miss CLARKE, at £1 5*s*. 1853.
Observations.—Black ground, painted with coloured flowers. The general effect and arrangement of colour very good.

P 126.—A CHINESE SNUFF JAR.

Purchased of Miss CLARKE, at £1. 1853.
Observations.—With dragons in relief. This remarkable piece of earthenware seems to be an imitation of ivory carving.

P 127.—A BOWL, MOROCCO WARE.

Purchased by Mr. ROBINSON, at 12*s*. 1853.
Observations.—The red patches in sealingwax are nearly always seen on this ware. The opaque white enamel (similar to the majolica glaze) will not take any bright red enamel colours. The "chrome enamel reds" were not known.

P 128, P 129, P 130, P 131.—FOUR SPECIMENS OF WEDGWOOD, IMITATION OF SHELLS.

Purchased of Mrs. MOORE, at £2 2*s*. 1853.
Observations.—This dessert service was executed at Etruria some thirty or forty years ago, but was not successful, very few sets having been sold.

P 132, P 133.—A PAIR OF OLD STAFFORDSHIRE BOWPOTS.

Purchased in Staffordshire, and presented to the Museum by Mr. J. C. ROBINSON. 1853.
Observation.—Date about 1760.

P 134.—EMBOSSED JUG.

Purchased of Mrs. MOORE, at £1. 1853.
Observation.—Supposed Oriental.

P 135.—JAPAN WARE TEAPOT.

Purchased of Mr. BROWN, at 6*s*. 1853.
Observation.—Embossed, with silver spout.

P 136, P 137, P 138.—OLD DERBY COMPOTIER, PLATE, AND CUP.

Purchased of Mrs. MOORE, at 15*s*. 1853.

P 139.—AN INDIAN ENAMEL BOWL AND COVER.

Purchased of Mr. WATERS, at 15*s*. 1853.
Observation.—Painted with bamboo.

P 140.—AN OLD BERLIN PLATE.

Purchased of Mr. J. W. BROWN, at £1. 1853.
Observation.—Centre, painted flowers and insects, with pierced border.

P 141.—ORIENTAL TEAPOT.

Purchased of Mrs. MOORE, at 10*s*. 6*d*. 1853.
Observation.—Painted leaves (large.)

P 142.—CHOCOLATE CUP AND SAUCER, OLD DRESDEN.

Purchased of Mr. WATERS, at £2. 1853.
Observation.—Painted with figure subjects.

P 143.—AN OLD GERMAN EWER AND COVER.

Purchased of Mr. WATERS, at 5*s*. 1853.
Observation.—Painted Chinese subjects.

P 144.—A SAUCE BOWL AND COVER, OLD NASSAU (?).

Purchased of Mr. WATERS, at 8*s*. 6*d*. 1853.
Observation.—Painted flowers on bowl and cover; brilliant, and worthy of notice.

P 145.—AN OLD FRANKENTHAL TEAPOT AND STAND.

Purchased of Mr. J. W. BROWN, at £1 5*s*. 1853.
Observation.—Painted figure subjects.

P 146.—NASSAU (?) TEA CANISTER.

Purchased of Mrs. MOORE, at 10*s*. 1853.

P 147.—ORIENTAL GREEN ENAMEL PORCELAIN.

Purchased of Mr. WATERS, at 15*s*. 1853.
Observations.—Seven pieces. They form a Chinese dish; painted on the bisque.

P 148.—A DRESDEN BOX AND COVER, CANARY COLOUR.

Purchased of Mr. WATERS, at 5*s*. 1853.

P 149.—ORIENTAL COFFEE CUP AND SAUCER, ENAMELED.

Purchased of Mr. WATERS, at 4*s*. 1853.

P 150.—A CHANTILLY CARD TRAY.

Purchased of Mr. C. H. WATERS, at 4*s*. 1853.
Observation.—Curious imitation of Chinese.

P 151.—ORIENTAL COFFEE CUP AND SAUCER.

Purchased of Mr. WATERS, at 4*s*. 1853.

Pottery.

P 152.—ORIENTAL CUP AND SAUCER.

Purchased of Mr. WATERS, at 5*s*. 1853.

P 153.—ORIENTAL CUP AND SAUCER.

Purchased of Mr. WATERS, at 7*s*. 1853.

P 154.—AMSTERDAM CUP AND SAUCER.

Purchased of Mr. J. C. BROWN. 1853.

P 155.—AN OLD WORCESTER CUP AND SAUCER.

Purchased of Mr. J. W. BROWN, with P 154, at 10*s*. 6*d*. 1853.
Observation.—A curious specimen of very early transfer printing on porcelain.

P 156.—A BOW SEAUX AND COVER.

Purchased of Mr. WATERS, at 10*s*. 1853.

P 157.—AN OLD WORCESTER SAUCER.

Purchased of Mr. J. W. BROWN, at 1*s*. 6*d*. 1853.

P 158.—AN OLD STAFFORDSHIRE TEAPOT.

Purchased of Mr. WATERS, at 8*s*. 1853.

P 159.—AN OLD CHELSEA SQUARE DISH.

Purchased of Mr. WATERS, at 11*s*. 1853.
Observation.—Painted birds, branches, butterfly, &c.

P 160.—AN OLD GERMAN BEER TANKARD.

Purchased of Mr. HEIGHAM, at £3 10*s*. 1853.
Observations.—Enameled stoneware, painted with the figures of German Electors of the empire on horseback, with their escutcheons.

P 161.—AN OLD FAIENCE BEER TANKARD.

Purchased of Mr. HEIGHAM, at £2 5*s*. 1853.
Observations.—Enameled, mounted in pewter. Painted imperial eagle. Augsburg ware (?).

P 162.—DELFT BUTTER DISH.

Purchased of Mr. HEIGHAM, at 12*s*. 1853.
Observations.—Cover surmounted with a fish; enameled in proper colours.

P 163.—SAXONY PORCELAIN JUG AND COVER OR CHOCOLATIER.

Purchased of Mr. BROWN, at 15*s*. 1853.
Observations.—The painted flowers are very spirited, and the embossed scale-work on the ground of the piece produces a rich and striking effect.

P 164.—SAXONY PORCELAIN TEAPOT.

Purchased of Mr. BROWN, at 15*s.* 1853.
Observation.—See observations to P 163.

P 165.—SAXONY PORCELAIN CUP AND SAUCER.

Purchased of Mr. BROWN, at 7*s.* 6*d.* 1853.
Observations.—See observations to P 163.

P 166.—EARLY DRESDEN CUP AND SAUCER.

Purchased of Mr. BROWN, at 6*s.* 6*d.* 1853.

P 167.—EARLY DRESDEN BASIN.

Purchased of Mr. BROWN, at 10*s.* 1853.
Observation.—P 166 and P 167, imitations of Oriental.

P 168.—OLD WORCESTER VASE AND COVER.

Purchased of Mr. WATERS, at £6. 1853.
Observations.—Blue ground, painted with landscape and birds. The painting and gilding of this vase are very spirited and artistic; an excellent example of early Worcester.

P 169.—DELFT DISH.

Purchased of Mr. WATERS, at 15*s.* 1853.
Observations.—Delft gadrooned plateau, painted in blue and purple; imitation of Oriental.

P 170.—A PORCELAIN PLATE, UNCERTAIN.

Purchased of Mr. WATERS, at 12*s.* 6*d.* 1853.
Observation.—Perforated border, and painted flowers in centre.

P 171.—CHELSEA DERBY DISH (OR LARGE SAUCER).

Purchased of Mr. WATERS, at 7*s.* 6*d.* 1853.
Observation.—Green and gold ornament.

P 172.—FLEMISH STONEWARE MUG.

Purchased of Mr. WATERS, at 12*s.* 6*d.* 1853.
Observation.—With pewter mountings, 17th century.

P 173.—INDIAN TEAPOT, RED TERRA COTTA.

Purchased of Mr. WATERS, at 2*s.* 6*d.* 1853.

P 174, P 175.—TWO WORCESTER BASKETS.

Purchased of Mrs. MOORE, at £1 11*s.* 6*d.* 1853.
Observation.—Perforated, blue and white, with raised flowers.

P 176.—ORIENTAL JAR AND COVER.

Purchased of Mrs. MOORE, at £1 11*s.* 6*d.* 1853.
Observations.—Blue, red, and gold, with raised stems and flowers; fine specimen.

Pottery.

P 177.—EARLY STAFFORDSHIRE EARTHENWARE TEAPOT.

Purchased of Mrs. MOORE, at 10*s*. 1853.
Observation.—The workmanship and glaze of this little piece are very excellent.

P 178.—ORIENTAL JAR.

Purchased of Mr. HODGSON, Ramsgate. 1852.
Observations.—One of a set of three jars and two beakers; painted with birds and flowers.

P 179.—ORIENTAL BEAKER.

Purchased of Mr. HODGSON. 1852.
Observations.—One of a set of three jars and two beakers; painted with birds and flowers.

P 180.—ORIENTAL BASIN.

Purchased of Mr. HODGSON, at 4*s*. 1852.
Observations.—Red, green, and blue flowers, border inside.

P 181.—ORIENTAL BASIN.

Purchased of Mr. HODGSON, at 10*s*. 1852.
Observations.—Drab ground with coloured flowers; border inside and outside.

P 182.—ORIENTAL PLATE.

Purchased of Mr. HODGSON, at 3*s*. 1852.
Observations.—Chinese figures in the centre on a scroll; coloured flowers and black-edged ornament on the border.

P 183.—ORIENTAL PLATE.

Purchased of Mr. HODGSON, at 3*s*. 1852.
Observations.—Landscape in centre, Chinese temple; coloured flowers on border.

P 184.—ORIENTAL PLATE.

Purchased of Mr. HODGSON, at 3*s*. 1852.
Observations.—Landscape with deer in the centre; coloured flowers on the border.

P 185.—ORIENTAL PLATE.

Purchased of Mr. HODGSON, at 1*s*. 1852.
Observation.—Blue foliage in the centre and on the border.

P 186.—ORIENTAL CUP AND SAUCER.

Purchased of Mr. HODGSON, at 2*s*. each. 1852.
Observation.—Border, green ground, with red, blue, and yellow leaves.

P 187.—ORIENTAL CUP.

Purchased of Mr. HODGSON, at 2*s*. 1852.
Observation.—Green, red, and blue foliage, with butterflies

P 188.—PORCELAIN BASIN.

Purchased of Mr. HODGSON, at 2*s*. 1852.

P 189.—SAUCE BOAT.

Purchased of Mr. HODGSON, at 2*s*. 1852.
Observation.—Border gold, red, &c.

P 190.—LARGE DELFT SAUCER OR DISH.

Purchased of Mr. HODGSON, at 3*s*. 1852.
Observation.—Blue with Chinese figures.

P 191.—LARGE DELFT BASIN.

Purchased of Mr. HODGSON, at 5*s*. 1852.
Observation.—Blue ornament, ribbed.

P 192.—DELFT BASIN.

Purchased of Mr. HODGSON, at 2*s*. 6*d*. 1852.
Observation.—Blue ornament.

P 193.—A PLATE, EARLY SPODE EARTHENWARE.

Presented by Mrs. C. WENTWORTH DILKE. 1853.

P 194.—A GROTESQUE DELFT MUG.

Purchased of Mrs. MOORE, at 15*s*. 1853.

P 195.—ORIENTAL VASE.

Purchased of Mr. JOHN WEBB, at £8. 1853.
Observations.—Brilliant green enameled cracklin vase. The colour of this vase is very uncommon, and the regularity of reticulations formed by the cracking of the glaze and small size of the same.

P 196, P 197.—PAIR OF SQUARE ORIENTAL VASES.

Purchased of Mr. JOHN WEBB, at £10. 1853.
Observation.—White ground, with coloured figures.

P 198.—JAPAN VASE.

Purchased of Mr. JOHN WEBB, at £10. 1853.
Observations.—Raised figures, supported by three small figures that seem to be sinking under their burden.

P 199.—ORIENTAL VASE.

Purchased of Mr. JOHN WEBB, at £10. 1853.
Observations.—Straight neck, white ground. Landscape and Chinese figures.

P 200.—EARLY ORIENTAL VASE, STONEWARE.

Purchased of Mr. JOHN WEBB, at £14. 1853.
Observations.—Chinese characters, covered with Celadon glaze; cracklin bands and medallions; brown and raised flowers. Very ancient piece.

Pottery.

P 201, P 202.—PAIR OF ORIENTAL VASES.

Purchased of Mr. JOHN WEBB, at £18. 1853.
Observation.—Raised flowers, &c.

P 203.—OLD SÈVRES VASE.

Purchased of Mr. JOHN WEBB, at £30 1853.
Observations.—Raised foliage; imitation of Dresden pâte tendre.

P 204, P 204 *a.*—EWER AND STAND, PARIAN GILT.

Purchased of MINTON & Co., Stoke, at £4 14*s.* 6*d.* 1853.

P 205.—RAPHAEL BOTTLE.

Purchased of MINTON & Co., Stoke, at £4 14*s.* 6*d.* 1852.
Observations.—Turquoise ground; Watteau figures, &c. in compartments.

P 206.—HAREWOOD BOTTLE.

Purchased of MINTON & Co., Stoke, at £1 11*s.* 6*d.* 1852.
Observation.—Painted roses, pheasants eye, &c.

P 207.—SÈVRES SHAPE SEAUX.

Purchased of MINTON & Co., Stoke, at £1 11*s.* 6*d.* 1853.
Observations.—Gilt chased diamonds, with painted sprigs of cornflowers within diamonds.

P 208.—SÈVRES SHAPE SEAUX.

Purchased of MINTON & Co., Stoke, at £1 11*s.* 6*d.* 1853.
Observations.—Gilt chased diamonds; painted wreaths of cornflowers forming compartments with roses within.

P 209.—HAREWOOD BOTTLE.

Purchased of MINTON & Co., Stoke, at £3 13*s.* 6*d.* 1853.
Observations.—Mazarine ground; jewelled and gilt.

P 210.—SÈVRES SHAPED JUG.

Purchased of MINTON & Co., Stoke, at £1 6*s.* 1853.
Observations.—Turquoise ground; painted groups of roses; raised gilt.

P 211, P 211 *a.*—BOWL AND SAUCER.

Purchased of MINTON & Co., Stoke, at 14*s.* 1853.
Observations.—Painted wreath of blue flowers, with sprigs of purple cornflowers below, and gilt.

P 212.—DESSERT PLATE.

Purchased of MINTON & Co., Stoke, at 13*s.* 1853.
Observation.—See observations to P 211.

P 213. P 213 *a.*—BOWL AND SAUCER.

Purchased of MINTON & Co., Stoke, at 9*s.* 1853.
Observations.—Painted wreath of various coloured cornflowers, and gold doutille edge.

P 214.—DESSERT PLATE.

Purchased of MINTON & Co., Stoke, at 8*s*. 1853.
Observation.—See observations to P 213.

P 215.—TEACUP AND SAUCER.

Purchased of MINTON & Co., Stoke, at 10*s*. 6*d*. 1853.
Observations.—Painted festoons of blue flowers and gilt.

P 216.—COFFEE CUP AND SAUCER.

Purchased of MINTON & Co., Stoke, at £1 5*s*. 1853.
Observations.—Thin porcelain; painted pink Cupids in the gilt chased compartments.

P 217.—PARIAN BOTTLE.

Purchased of MINTON & Co., Stoke, at £1 11*s*. 6*d*. 1853.
Observation.—Green, red, and gold border.

P 218, P 218 *a*.—EWER AND BASIN.

Purchased of MINTON & Co., Stoke, at 14*s*. 1853.
Observations.—Sèvres shape; coloured band of blue cornflowers, with pink, green, and gold.

P 219.—ROUND SÈVRES SHAPE COMPOST.

Purchased of MINTON & Co., Stoke, at £2 2*s*. 1853.
Observations.—Sèvres green ribbons; painted festoons; groups of flowers and fruit in centre.

P 220.—COFFEE CUP.

Presented by MINTON & Co., Stoke.
Observations.—Thin porcelain; rose du Barry ground; painted group of flowers in compartments.

P 221.—MAINTZ PLATE.

Purchased at 8*s*. 1853.
Observation.—Embossed, with purple flowers.

P 222.—DRESDEN CUP AND SAUCER.

Purchased at 7*s*. 1853.
Observation.—Arrangement of colour is very good in this piece.

P 223.—COPENHAGEN CUP AND SAUCER.

Purchased at 5*s*. 1853.

P 224, P 224 *a*.—WORCESTER BASKET, PERFORATED, AND DISH.

Purchased of Mr. BROWN, at 4*s*. 1852.

P 225.—OLD ELIZABETHIAN BOTTLE.

Purchased of Mr. BROWN, at 8*s*. 1852.
Observation.—"Bellarmine," or Greybeard.

Pottery.

P 226.—OLD ELIZABETHIAN BOTTLE.

Purchased of Mr. Brown, at 6*s*. 1852.
Observation.—"Bellarmine," or Greybeard.

P 227.—ORIENTAL TERRA COTTA POT.

Purchased of Mr. Brown, at 6*s*. 6*d*. 1853.

P 228.—ANTIQUE GREEK VASE.

Purchased of Mr. Brown, at 10*s*. 1853.
Observations.—Glass handle and bottom and terra cotta body, covered with a coating of glass. This vase is remarkable.

P 229, P 229 *a*.—EWER AND BASIN.

Purchased of Minton & Co., Stoke, at 5*s*. 1853.
Observation.—White china, Sèvres shape.

P 230.—AN OLD DRESDEN TUREEN AND COVER.

Purchased of Mr. Brown, with P 231, at £2. 1853.

P 231.—A DRESDEN CIRCULAR DISH.

Purchased of Mr. Brown, with P 230, at £2. 1853.
Observations.—White ground, painted flowers, and gilt with a scroll ornament.

P 232.—CHELSEA PARROT.

Purchased of Mr. Brown, at 3*s*. 1853.

P 233.—OLD BERLIN CUP AND SAUCER.

Purchased of Mr. Brown, at 8*s*. 1853.
Observation.—Painted with classical figures in black.

P 234.—OLD WORCESTER CUP AND SAUCER.

Purchased of Mr. Brown, at 5*s*. 1853.

P 235.—AMSTERDAM CUP AND SAUCER.

Purchased of Mr. Brown, at 7*s*. 6*d*. 1853.

P 236.—COPENHAGEN CUP AND SAUCER.

Purchased of Mr. Brown, at 7*s*. 6*d*. 1853.
Observation.—Flowers very spirited.

P 237.—INDIAN ENAMELED PORCELAIN.

Purchased of Mr. Brown, at 2*s*. 1853.
Observations.—Heart shape; painted and gilded in England.

P 238.—SÈVRES SHAPE SEAUX.

Purchased of Minton & Co., Stoke, at £2 8*s*. 1853.
Observation.—Painted group of Watteau figures on each side.

P 239.—REGENT BOTTLE.

Purchased of MINTON & Co., Stoke, at 18*s*. 1853.
Observation.—Sèvres green ground, and gold bands.

P 240.—OVAL VASE, ROSE DU BARRY.

Purchased of Messrs. DANIELLS, New Bond Street, at £5 5*s*. 1853.
Observation.—From the Sèvres used in the time of Louis XIV. for liqueur glasses.

P 241.—VASE AND COVER, ROSE DU BARRY.

Purchased of Messrs. DANIELLS, at £6 6*s*. 1853.
Observations.—Birds painted in compartments; chased gold.

P 242.—CUP AND SAUCER.

Purchased of Messrs. DANIELLS, at £2 12*s*. 6*d*. 1853.
Observations.—Bleu de roi ground; œil de perdrix (eye of the partridge), garlands of flowers, and raised gold.

P 243.—CUP AND SAUCER.

Presented by Messrs. DANIELLS. 1853.

P 244.—CUP AND SAUCER.

Presented by Messrs. DANIELLS. 1853.
Observations.—P 243 and P 244 copies of the period of Louis XIV.; rose du Barry ground.

P 245.—A FRAME OF TRIAL COLOURS ON PORCELAIN.

Purchased of the Royal Manufactory at Sèvres, at £14 5*s*. 1853.

P 246.—CHELSEA PLATE.

Purchased of Mr. HALE, Broadstairs, at 12*s*. 1852.
Observations.—Painted flower in the centre, scroll ornament, and painted birds on the border; the extraordinary thickness and irregularity, cracked or croyed all over, very remarkable.

P 247.—ORIENTAL PLATE.

Purchased of Mr. HALE, at 2*s*. 1852.
Observations.—Medallion in the centre, red and blue; fancy border.

P 248.—ORIENTAL SAUCER.

Purchased of Mr. HALE, at 1*s*. 1852.
Observations.—Flowers in the centre, blue, green, red, and yellow; border the same.

P 249.—ORIENTAL SAUCER.

Purchased of Mr. HALE, at 2*s*. 1852.
Observation.—Yellow, red, &c. ornament.

Pottery.

P 250.—ORIENTAL CUP AND SAUCER.

Purchased of Mr. HALE, at 6*s.* 6*d.* 1852.
Observations.—Foliage, fruit, &c. in centre; border inside the cup.

P 251.—ORIENTAL CUP AND SAUCER.

Purchased of Mr. HALE, at 6*s.* 6*d.* 1852.
Observation.—Compartments with flowers between.

P 252.—ORIENTAL VASE.

Purchased of Mr. JOHN WEBB, at £8. 1852.
Observations.—Flowers, birds and dragons; the treatment of running flowers and general ornamentation of this piece, good.

P 253.—ORIENTAL VASE.

Purchased of Mr. JOHN WEBB, at £8. 1852.
Observation.—Egg shell, with Chinese figures in compartments.

P 254.—CRACKLIN VASE.

Purchased of Mr. JOHN WEBB, at £6. 1852.
Observations.—Blue landscape; the cracklin zones, or bands, are evidence of extraordinary skill in manufacture.

P 255.—CRACKLIN BOTTLE.

Purchased of Mr. JOHN WEBB, at £8. 1852.
Observation.—Raised subjects in white enamel and blue.

P 256.—BLUE NEVERS PILGRIM'S BOTTLE.

Purchased of Mr. JOHN WEBB, at £9. 1852.
Observations.—Blue ground, painted with flowers and white enamel; 16th or 17th century.

P 257.—BLUE GERMAN JUG, STONEWARE.

Purchased of Mr. JOHN WEBB, at £1 5*s.* 1852.
Observation.—Mounted in pewter.

P 258.—BLUE GERMAN JUG, STONEWARE.

Purchased of Mr. JOHN WEBB, at £1 5*s.* 1852.

P 259.—LARGE ORIENTAL VASE.

Purchased of Mr. JOHN WEBB, at £25. 1852.
Observations.—Running scroll, flowers, birds, and dragons; the ornamentation of this piece is very elegant.

P 260.—VENETIAN FOUNTAIN, OR WELL-HEAD, IN TERRA COTTA.

Presented by Earl GRANVILLE. 1852.
Observations.—Modeled on a reduced scale, by Angelo Giordani, from the original bronze in the court of the Ducal Palace, Venice, by Nicola de Conti, cast n 1556. A remarkable specimen of the ornamental metal work of the *Renaissance*, in Italy.

P 261.—VENETIAN FOUNTAIN, OR WELL-HEAD, IN TERRA COTTA (Companion to P 260.) Pottery.

Presented by Earl GRANVILLE. 1852.

Observations.—Modeled on a reduced scale, by Angelo Giordani, from the original bronze in the court of the Ducal Palace, Venice, by Alfonso Alberghetti, cast in 1559. A remarkable specimen of the ornamental metal work of the *Renaissance*, in Italy.

P 262.—GREEN PORCELAIN VASE.

Purchased of Messrs. MINTON & Co., Stoke, at 14*s*. 1852.

P 263.—MAJOLICA PLATE.

Purchased of Mr. JOHN WEBB, at £1 10*s*. 1852.

Observations.—Orion riding on a dolphin. Late towards the 17th century.

P 264.—PARIAN BUTTER DISH AND STAND.

Purchased of Messrs. MINTON'S, Stoke, at 5*s*. 1853.

P 265.—INDIAN SHAPE JAR.

Purchased of Messrs. MINTON'S, at £2 5*s*. 1853.

Observations.—White ground, with painted flowers, and gilt border.

P 266.—COFFEE CUP AND SAUCER.

Purchased of Messrs. MINTON'S, at £1. 1853.

Observation.—Bleu de roi and painted flowers.

P 267.—THE "LISMORE" JUG.

Purchased of Messrs. MINTON'S, at 7*s*. 6*d*. 1853.

Observation.—White ground and red border.

P 268.—SMALL LISMORE JUG.

Purchased of Messrs. MINTON'S, at 2*s*. 1853.

Observation.—Celadon ground.

P 269.—SMALL WHITE PARIAN JUG.

Purchased of Messrs. MINTON'S, at 1*s*. 1852.

P 270, P 271, P 272, P 273.—TERRA COTTA VASES.

Purchased of Messrs. MINTON'S, at £1 4*s*. 1853.

Observation.—Turned vases illustrative of elegance of form in pottery.

P 274.—MAJOLICA PLATE.

Purchased of Mr. CHAFFERS, at £1 5*s*. 1853.

Observations.—School of Raphael; subject uncertain; date about 1570.

P 275.—MAJOLICA PLATE.

Purchased of Mr. CHAFFERS, at £1 5*s*. 1853.

Observations.—Children with sheep in a landscape; in the manner of Domenichino or Annibale Carracci.

Pottery.

P 276, P 277, P 278.—MODERN ENGLISH MAJOLICA WARE.
Presented by MINTON & Co., Stoke. 1853.

P 279.—TOURNAY EWER.
Purchased of Mr. FORREST, at £3 10*s*. 1853.
Observation.—Tournay porcelain; insects and flowers in blue and gold.

P 280.—OLD ITALIAN WARE DISH.
Purchased of Mr. FORREST, at £3. 1853.
Observation.—A fine specimen of the Rococo style of ornament.

P 281.—SMALL DISH, WEDGWOOD WARE.
Purchased of Mr. FORREST. 1853.

P 282.—SMALL PLATE, WEDGWOOD WARE.
Purchased of Mr. FORREST with P 281, at 12*s*. 1853.

P 283.—OLD WORCESTER, OR BOW, BASKET AND TRAY.
Purchased of Mrs. MOORE, at £4 4*s*. 1853.
Observations.—Raised flowers, &c. Cover and tray perforated.

P 284.—OLD DELFT WARE BOAT.
Purchased of Mrs. MOORE, at 10*s*. 6*d*. 1853.
Observation.—White ground with blue flowers.

P 285.—OLD WEDGWOOD WARE FLOWER-POT.
Purchased of Mrs. MOORE, at £1. 1853.

P 286.—OLD DRESDEN CUP, COVER, AND TRAY.
Purchased of Mrs. MOORE, at £6 6*s*. 1853.

P 287.—OLD WEDGWOOD WARE CUP AND SAUCER.
Purchased of Mrs. MOORE, at 6*s*. 1853.

P 288, P 288*a*.—TWO PIECES OF WEDGWOOD WARE.
Purchased of Mrs. MOORE, at 7*s*. 6*d*. 1853.

P 289.—A GIRANDOLE.
Purchased of Messrs. MINTON & Co., at £12 12*s*. 1853.

P 290.—A GIRANDOLE.
Purchased of Messrs. MINTON & Co., at £4 4*s*. 1853.
Observations.—These examples are from French originals. They are both formed from the same mould, and are exhibited to illustrate the difference of price which results from the application of increased labour and higher finish.

P 291.—A DRESDEN PLATE.
Purchased of Messrs. JACOBS, at 15*s*. 1853.

P 292.—A DRESDEN PLATE.

Purchased of Messrs. JACOBS, at 15*s*. 1853.
Observations.—P 291, P 292, painted birds in the centre, and wreaths on border, which is likewise embossed.

P 293.—MAYENCE PLATE.

Purchased of Messrs. JACOBS, at 12*s*. 1853.
Observation.—Painted figure subjects in the centre.

P 294, P 295.—OLD DELFT PLATES (?)

Purchased of Messrs. JACOBS, at £1. 1853.

P 296.—SMALL DELFT PLATE (?)

Purchased of Messrs. JACOBS, at 5*s*. 1853.

P 297.—OLD CHELSEA PLATE.

Purchased of Messrs. JACOBS, at 15*s*. 1853.
Observation.—Embossed scroll border, with painted flowers, roses, &c. in the centre.

P 298.—OLD CHELSEA PLATE.

Purchased of Messrs. JACOBS, at 15*s*. 1853.
Observation.—Blue and gold embossed border, with painted flowers in the centre.

P 299.—OLD DRESDEN PLATE.

Purchased of Messrs. JACOBS, at 10*s*. 1853.
Observation.—Painted tulip and insects.

P 300.—OLD DRESDEN CUP AND SAUCER.

Purchased of Messrs. JACOBS, at £1. 1853.
Observation.—Raised foliage, painted fruit, and insects.

P 301.—OLD DRESDEN CUP AND SAUCER.

Purchased of Messrs. JACOBS, at 7*s*. 1853.
Observations.—Painted flowers, fruit, and insects; lemon, in centre of saucer, half peeled.

P 302.—OLD WORCESTER CUP AND SAUCER.

Purchased of Messrs. JACOBS, at 10*s*. 1853.
Observation—Green border, painted flower in centre.

P 303.—EGG-SHELL SAUCER.

Purchased of Mr. BROWN, at 2*s*. 6*d*. 1853.

P 304.—LARGE NEAPOLITAN GLAZED STONEWARE VASE. DATED 1637.

Purchased of Mr. CHAFFERS, at £15. 1853.

Pottery.

P 305.—A GREEN GLAZED VASE, FOUR HANDLES, SICILIAN.

Purchased of Mr. CHAFFERS, at £1 15*s*. 1853.

P 306.—SUPPOSED SPANISH OR MORESQUE VASE, GREEN AND YELLOW GLAZE.

Purchased of Mr. CHAFFERS, at £1 15*s*. 1853.

P 307.—EWER, BROWN AND YELLOW GLAZE, WITH RAISED ORNAMENTS, SUPPOSED SICILIAN.

Purchased of Mr. CHAFFERS, at £1 15*s*. 1853.

P 308.—GERMAN BEER MUG.

Purchased of Mr. CHAFFERS, at £2 5*s*. 1853.

Observation.—Brown glazed stoneware, with raised ornament; enameled and gilt.

DIVISION V.—VARIOUS.

CONSISTING OF WORKS IN IVORY, HORN, AND BONE, MIXED MATERIALS, BASKET WORK, AND MARBLE.

(All Works classed under Various are referred to by the letter "V" before the number.)

V 1.—IVORY CARVING, REPRESENTING HINDOO MYTHOLOGY.

Manufactured at Doorgah.

Purchased for £22 1*s*., at public sale. 1852.

Observations.—The chief specimen of Ivory Carving exhibited by the East India Company. The flat sculpturesque ornament of the background forms an admirable contrast to the figures in front; and, in accordance with the Oriental principles, is duly subordinate to the chief object, which is the display of the Hindoo deities.

V 2, V 3, V 4.—INKSTAND, PAPER WEIGHT AND KNIFE, WHITE MARBLE INLAID WITH AGATES.

Manufactured at Agra.

Purchased for—Inkstand, £19; Paper Weight, £3; Knife, £1, at public sale. 1852.

Observation.—Specimens of Oriental Mosaic work.

V 9.—SADDLE CLOTH, BRIDLE, CRUPPER, AND ACCOUTREMENTS FOR MATCHLOCK.

Manufactured at Lahore.

Purchased at £100, from the Exhibition of 1851.

Observations.—These articles are very remarkable for the perfection with which the ornaments are distributed over the space they are employed to decorate; the relative values of ground and ornament most perfect. The border of the saddle cloth is one of the happiest compositions in the collection. The lines of the ornament are graceful, and the masses well balanced. (*See* M 9 and M 10.)

V 10.—QUIVER, AND FOUR PIECES OF MATCHLOCK ACCOUTREMENTS.

Manufactured at Jodhpore, in Rajpootana.

Purchased at £6, from the Exhibition of 1851.

Observation.—These articles are remarkable for the adaptation of the ornaments to the forms they serve to decorate.

V 11.—PUNKAH, OR NATIVE FAN.

Manufactured at Jodhpore, in Rajpootana.

Purchased at £5, from the Exhibition of 1851.

Observations.—Although the embroidery is rather coarsely executed, and the intention not always fully carried out, yet we may trace here the general principle that all the lines spring from a parent stem, and all the stalks flow one from the other in tangential curves. The distribution of the eight-sided flowers over the surface of the blue centre is so judiciously managed, that no two are at the same angle, and no set lines are formed in any direction.

Various.

V 12.—BASKET.

Manufactured at Singapore.
Purchased at 1*s.*, from the Exhibition of 1851.
Observation.—Exhibiting ornamentation arising out of the construction.

V 13, V 14, V 15, V 16.—FOUR COCOA NUT ORNAMENTS, CARVED.

Manufactured at Java.
Purchased for £1 3*s.*, at public sale. 1852.
Observation.—Rude in execution, but effective.

V 17.—SET OF BURMESE CHESSMEN, IVORY PAINTED AND GILT.

Purchased for £1 4*s.*, at public sale. 1852.

V 18, V 19, V 20, V 21, V 22, V 23, V 24.—SEVEN COMBS.

Purchased for £2 15*s.*, at public sale. 1852.
Observations.—Specimens of Eastern manufacture. Ornament adapted to the use of the articles.

V 25, V 26.—TWO SPECIMENS OF KALSOMINE, OR WASHABLE PAPER HANGINGS.

Presented by W. B. Simpson, 456, West Strand. 1852.
Observations.—The work is partly stencilled and finished by hand, and therefore cheaper than handwork only. It can be prepared at the manufactory, and sent to its destination. They are a sort of intermediate productions between hand decorations and paper hangings.

V 27, V 28.—TWO CASTINGS, AFTERWARDS COVERED WITH ELECTRO-DEPOSIT.

Purchased at £12, from the Exhibition of 1851.
Observation.—Illustrating the uses of elastic moulds.

V 29, V 30, V 31.—THREE CASTINGS.

Purchased at £5, from the Exhibition of 1851.

V 32.—CASTING OF VIRGIN AND CHILD.

Purchased at £4, from the Exhibition of 1851.
Manufactured by Hippolyte Vincent, 14, Rue Neuve Saint François, Marais.
Observations.—Remarkable as illustrations of the power of applying gelatine moulds to metal work; and of producing excellence combined with economy.

V 33.—CIRCULAR TABLE TOP, INLAID HARD STONES.

Executed by H. Bosi, Florence, and exhibited in the Exhibition of 1851.
Purchased at £135.
Observation.—An excellent specimen of manufacture, the ornamental border of flowers is graceful and harmonious in colour, although rather too naturalistic in style.

V 34.—PAPER HANGINGS IN THE MEDIÆVAL STYLE.
(After designs by A. W. Pugin, Esq.)

Presented by J. G. Crace, 14, Wigmore Street. 1852.

Observation.—Illustrations of flat treatment and geometric arrangements, displaying right feeling for the particular style in which they are executed.

V 35, V 36, V 37.—PAPER HANGINGS IN VARIOUS STYLES.

Presented by Townsend, Parker, & Co., Goswell Street. 1852.

V 38.—ENGLISH MARBLE, ETRUSCAN VASE.

Purchased at £7. 1852.

V 39.—ENGLISH MARBLE, ETRUSCAN TAZZA, WITH FIGURES.

Purchased at £2 17*s.* 6*d.* 1852.

V 40.—ENGLISH MARBLE, ETRUSCAN TAZZA, PLAIN.

Purchased at £2 15*s.* 1852.

Manufactured by J. Tennant, 149, Strand, London.

Observation.—Specimens of the applicability of the black marble of Derbyshire to purposes of ornament.

V 41, V 42.—TWO PIECES OF ORNAMENTAL STAMPED LEATHER.

Purchased of Mr. John Webb, at £1 10*s.* 1852.

Observation.—As specimens of wall decorations in that material.

V 43.—CARVED IVORY CARD RACK.

Purchased of Messrs. Hewett & Co., at £4. 1852.

V 44.—CARVED IVORY SCENT CASE.

Purchased of Messrs. Hewett & Co., at £2 10*s.* 1852.

V 45.—CARVED IVORY CUP.

Purchased of Messrs. Hewett & Co., at £5. 1852.

Observation.—Purchased as specimens of Chinese ivory carving.

V. 46.—LARGE CAMEO.

Purchased of Messrs. Hewett & Co., at £4. 1852.

Observation.—Purchased as an example of cameo treatment on a large scale.

V 47.—SCREEN INLAID WITH STONES.

Purchased of Messrs. Hewett & Co., at £12. 1852.

Observation.—Purchased as a specimen of Chinese art in mosaic inlaying.

V 48.—A J-OO-EE, THE EMBLEM OF AMITY AND GOODWILL.

Purchased of Messrs. Hewett & Co., at £5. 1852.

Various.

V 49.—CARVED MOTHER-O'-PEARL BOX.

Purchased of Messrs. HEWETT & Co., at £2 10*s*. 1852.

Observation.—As specimens of Chinese manufactures.

V 50.—A SET OF BLOCKS ILLUSTRATIVE OF THE PROCESS OF PAPER STAINING.

Presented by Messrs. TOWNSEND, PARKER, & Co. 1852.

V 51.—BLOCKS, &c. ILLUSTRATIVE OF THE PROCESS OF BLOCK PRINTING ON WOVEN FABRICS.

Presented by Messrs. LIDDIARDS. 1852.

V 52.—CINGALESE SWORD.

Presented by Sir J. EMERSON TENNENT. 1853.

"The skill exhibited at the present day in producing such articles is "very inferior to that displayed in the above specimen, which belongs to "the period anterior to the conquest of the kingdom of Kandy by the "British; swords of this description, the hilts and scabbards of which "are carved by the Kandyans in horn and tortoiseshell, were given as "presents by the King of Kandy on occasions of ceremony, and they are "still worn as mourning swords by the Cingalese chiefs. Those of "modern execution are inferior in workmanship, and have lost much of "the grace and adaptation of design exhibited in this sword."—*Sir J. E. Tennent.*

Observations.—Highly interesting for its characteristic ornamentation, which, although in excess, is thoroughly subordinate to form and uses; such works are of great value in tracing the origin and history of ornaments. It is curious to observe in a work for an island in the east the great similarity to the Norman ornament of the eleventh century; both have a common Byzantine origin.

V 53.—GOTHIC CARVED TABLET.—FOUR COMPARTMENTS.

Purchased at the sale of Mr. PUGIN's property, at £12. 1853.

V 54.—THE NATURAL FIBRES OF PLANTS AND FLOWERS MACERATED.

Purchased of Mr. BAXTER, at £1 10*s*. 1853.

V 55, V 56.—TWO SQUAT BALLS, INLAID WITH IVORY.

Purchased of Mr. BROWN, at 10*s*. 1852.

V 57.—OLD BURMESE BOX.

Purchased of Mr. BROWN, at £2. 1853.

Observation.—Beautifully ornamented lock and hinge.

DIVISION VI.—WOVEN FABRICS.

(All Woven fabrics are referred to by the letter "W" before the numbers.)

See Observations by Owen Jones, Esq. (Appendix C.)

W 1.—PURPLE SARREE (A Dress worn by Women).

Manufactured at Ahmedabad.
Purchased at £25, from the Exhibition of 1851.
Observations.—Sarree, with gold flowers, distributed on a purple ground; the yellow appearing under the gold, adds greatly to its brilliancy; the border remarkable for the easy flow of the lines, and the harmonious juxtaposition of the colours. The dark green edging round the leaves, and the dark red edging round the flowers, of great value in defining the forms on the gold ground, and adding to the general harmony.

W 2.—PURPLE KINKHOB (A Kumberbund or Waistband worn by Men).

Manufactured at Ahmedabad.
Purchased at £10, from the Exhibition of 1851.
Observations.—Geometrical arrangement of small panels of conventional flowers and foliage; remarkable for the general gold colour contrasting with and balancing the purple; the foliage being further heightened, and the effect increased by a few spots of red. The general outline of the panels rather severe, but corrected, in some measure, by the intermediate diaper; the foliage in the panels well distributed.

W 3.—GREEN KINKHOB or WAISTBAND.

Manufactured at Ahmedabad.
Purchased at £4, from the Exhibition of 1851.
Observations.—Gold diaper on green silk. A just proportion observed is in the quantity of gold to the ground; the leading lines, although of the most simple kind, are relieved by the interweaving of the ground colour, so as to destroy the stiffness which might have otherwise resulted.

W 4.—PURPLE KINKHOB or WAISTBAND.

Manufactured at Ahmedabad.
Purchased at £3 6*s.*, from the Exhibition of 1851.
Observations.—Alternately plain stripes of gold on yellow, edged with gold on crimson, and stripes of foliage in gold on purple ground. The general effect is much enhanced by the yellow appearing as a diaper on the gold of the plain stripes; and the purple as a hatching on the flowers of the ornamental band, with the addition of crimson spots in small quantities; this renders the general effect very good.

Woven fabrics.

W 5.—GREEN BROCADED NAMAZ SUTTRUNGEE, or HINDOO PRAYER CARPET.

Manufactured at Ahmedabad.
Purchased at £12 12*s.*, from the Exhibition of 1851.

Observations.—Agreeable arrangement of the forms and harmonious in colour; in the border may be studied graceful continuity of form and due balance of the masses; the diaper in the centre correct in scale and proportions; the spots of colour well balanced. It may again be observed, that all flowers on a gold ground are outlined by a darker tint.

W 6.—ROOMAL or HANDKERCHIEF.

Manufactured at Ahmedabad.
Purchased at £2 10*s.*, from the Exhibition of 1851.

Observations.—A running floral pattern in gold on crimson silk: the due relative quantities of pattern to ground have been observed; the flow of the main stalks are playful and elegant. The harmonious effect is much increased by the ground of red silk appearing, as hatching, on the gold flowers.

W 7.—ROOMAL or HANDKERCHIEF.

Manufactured at Ahmedabad.
Purchased at £2 10*s.*, from the Exhibition of 1851.

Observations.—Geometrical arrangement of flowers on stalks, in green, silver, and gold, on red silk; the red appearing through the gold ground, in hatchings; this is of great value in diminishing the quantity of gold, and adding to the general effect.

W 8.—NAMAZ SUTTRUNGEE, or PRAYER CARPET.

Manufactured at Ahmedabad.
Purchased at £11, from the Exhibition of 1851.

Observations.—Geometrical arrangement of leaves and birds in gold, on a purple ground; the ground re-appearing in skilfully arranged hatchings; the whole relieved by the silver flowers edged with red, and the red spots in the eyes of the birds, and in the centres of the small flowers; the evenness of tint produced by the skilful filling up of the ground is to be remarked. The border is rather weak, and not worthy of the centre.

W 9.—GOLD AND SILVER BROCADE.

Manufactured at Ahmedabad.
Purchased at £5, from the Exhibition of 1851.

Observations.—The dark edging which surrounds the leaves on the gold ground is again worthy of remark, as showing that a different treatment is required for flowers on a gold ground to those on a ground of colour, where white or light colours are employed with the same purpose of distinctness, and at the same time adding to the general harmony; the small borders in which black is introduced are valuable in reducing the general glitter of the gold, which is a little in excess.

W 10.—RED KINKHOB or WAISTBAND.

Manufactured at Ahmedabad.
Purchased at £22, from the Exhibition of 1851.

Observations.—Diaper in gold, on crimson silk. On a careless glance, the gold would appear here to be in excess; but on close inspection, the

admirable way in which this defect is remedied will be seen; the ground re-appearing in a small flower, and as hatching, on the gold: we may further see the lines of hatching reversed in each flower, so that no set lines are produced in any direction, and the red and the gold are perfectly balanced, thus the general bloom, always sought, is most successfully obtained.

Woven fabrics.

W 11.—PURPLE KINKHOB or WAISTBAND.

Manufactured at Ahmedabad.

Purchased at £4 10*s*., from the Exhibition of 1851.

Observations.—Diaper of gold and silver, on purple ground. Remarkable for the playful character and freedom from stiffness of the leading forms in the diaper; and the just appreciation of the quantities of the gold and silver in relation to the ground; the yellow silk interwoven with the gold also conduces to the general effect.

W 12.—GREEN SILK BROCADE (Kumberbund or Waistband).

Manufactured at Aurungabad.

Purchased at £3 10*s*., from the Exhibition of 1851.

Observations.—Flower pattern, red, yellow, and white on green ground, well distributed; and the colours nicely balanced. The white edging on the red flowers of great importance in avoiding any harsh contrast of the red on the green; and adds considerably to the general liveliness of the effect.

W 13.—PURPLE SILK BROCADE (A Kumberbund or Waistband).

Manufactured at Aurungabad.

Purchased at £4, from the Exhibition of 1851.

Observations.—The flowers are artistically grouped; the white edging round the flower, and the yellow edging round the green leaves, are valuable in softening the transition to the purple ground.

W 14.—GREEN KINKHOB, WITH GOLD FLOWERS.

Manufactured at Dholepore, in Rajpootana.

Purchased at £5, from the Exhibition of 1851.

Observations.—Detached gold ornament repeated on pale green ground; the relative value of the gold to the ground has been well considered, and the varied outline of the ornament is judicious; thus no set lines are produced to mar the general effect.

W 15.—WHITE SILK SARREE, WITH BLUE AND RED BORDER.

Manufactured at Dholepore, in Rajpootana.

Purchased at £5, from the Exhibition of 1851.

Observations.—Remarkable for the elegance of effect produced by very simple means: by the repetition of the same small flower in the border, well balanced in form and colour. The bands of black and red, in zigzag, above and below the general border, are judicious in retaining the eye within the border, and preventing it following the diagonal lines formed by the arrangement of the small flower in the filling in.

Woven fabrics.

W 16.—GREEN AND GOLD SHAWL.

Manufactured at Dholepore, in Rajpootana.

Purchased at £18, from the Exhibition of 1851.

Observations.—The border to this shawl is carefully drawn, and well balanced in colour; the conventional treatment of the floral groups in the centre is worthy of remark; but the general effect not particularly good.

W 17.—KINKHOB JAHLDAR, or GOLD FLOWERED TISSUE.

Manufactured at Benares.

Purchased at £32 10*s.*, from the Exhibition of 1851.

Observations.—Diaper in silver, black, and red, on gold ground; selected for the elegance of the leading lines, and the just distribution and relative value of the several tints.

W 18.—GOOLBUND GOOLANAR, or GOLD AND RED TURBAN.

Manufactured at Benares.

Purchased at £8 16*s.*, from the Exhibition of 1851.

Observations.—Remarkable for the elegance of the diaper on the gold; and for the distribution of the gold diaper on the red ground.

W 19.—DOPUTTA GOOLANAR ARI BEL, or RICHLY ORNAMENTED SCARF (USED BY MEN).

Manufactured at Benares.

Purchased at £50, from the Exhibition of 1851.

Observations.—Scarf, with gold and yellow ornaments on red ground in centre, and gold diaper on green border, with broad border at ends, of gold, with conventional foliage. The diaper in the centre, and on the green border, are graceful and well distributed; the small borders on the large ends of the shawl are elegant in form, and harmonious in colour; the lines of the groups of conventional forms graceful; and the colours well balanced.

W 20.—PHOOLDAR PUGREE ASMANEE, or LIGHT BLUE FLOWERED TURBAN.

Manufactured at Benares.

Purchased at £7 14*s.*, from the Exhibition of 1851.

Observations.—Scarf, with gold and silver ornaments, on pale blue centre, and gold scarf ends; the pattern well distributed, and the diaper, on gold ends, elegant.

W 21.—KINKHOB SOORKH, or RED KINKHOB.

Manufactured at Benares.

Purchased at £46 4*s.*, from the Exhibition of 1851.

Observations.—Diagonal stripes; alternately a silver running ornament, on a gold ground outlined in black, red, green, purple, and pale blue; and an intermediate stripe, with foliage in red, purple, dark green, pale green, pale pink, and pale blue, on gold ground. The silver ornament on the gold ground is well distributed; and the patterns so arranged, that lines of colour range horizontally, while they follow in succession down the diagonal stripe; thus the tendency of the eye to run in one direction, by following the lines of the diagonal stripe, is corrected by the horizontal arrangement of the colours; and much harmony is the result.

W 22.—KINKHOB BUENGUNEE, or PURPLE KINKHOB.

Manufactured at Benares.

Purchased at £38 10*s.*, from the Exhibition of 1851.

Observations.—Gold running ornament in stripes, on ground of orange red, pink and pale pink, pale green and dark green, pale blue and dark blue, on a general purple ground. The general effect is full of harmony; and it is very instructive to see how this effect is produced.—The colours of the grounds of the leaves are arranged in the following order:—

Light pink	Dark green	Dark pink	Light green
Dark blue	Light pink	Dark green	Dark pink
Dark pink	Dark blue	Light pink	Dark green
Light blue	Dark pink	Dark blue	Light pink
Orange red	Light blue	Dark pink	Dark blue
Dark green	Orange red	Light blue	Dark pink
Dark pink	Dark green	Orange red	Light blue
Dark blue	Dark pink	Dark green	Orange red
Dark pink	Dark blue	Dark pink	Dark green
Light blue	Dark pink	Dark blue	Dark pink
Orange red	Light blue	Dark pink	Dark blue
Light green	Orange red	Light blue	Dark pink
Dark pink	Light green	Orange red	Light blue
Dark green	Dark pink	Light green	Orange red
Light pink	Dark green	Dark pink	Light green

Thus we have a succession of harmonies in each direction; both horizontally, vertically, and diagonally.—The width of the ornamental stripe, compared with the plain ground, is as 14 to 6, *i.e.* each stripe is separated from the next by 3-14ths of the stripe.—*O. J.*

W 23.—KINKHOB BEYLA, or ORNAMENTAL KINKHOB.

Manufactured at Benares.

Purchased at £32, from the Exhibition of 1851.

Observations.—Selected for the harmonious arrangement of a variety of colours interwoven with gold. The principle of the continuity of the leading lines from which the flowers spring, may readily be traced. The pattern is slightly crowded by the weaving.

W 24.—ROOMAL CHARBAGH, or SQUARE HANDKERCHIEF.

Manufactured at Benares.

Purchased at £19 16*s.*, from the Exhibition of 1851.

Observations.—This Scarf is divided into four parts; the colours of the juxtaposed grounds are well chosen; these shawls in use would probably be rolled up as head dresses, when the change in colour would add to the effect. The distribution of the flowers on the ground is well balanced. The general border is defective in arrangement; and the palmettes at the angles seem out of place, and unworthy of the other portions of the scarf. Altogether this is not so perfect a work as most of the others: it was selected for the tasteful arrangement of the colours.

W 25.—DOPUTTA PETAMBAREE, or COLOURED SCARF (WORN BY MEN).

Manufactured at Benares.

Purchased at £52, from the Exhibition of 1851.

Observations.—Scarf, with pale blue centre and crimson border. The broad border at the ends of this scarf is made up of palmettes, and conventional representations of birds and beasts in gold; the individual

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forms are not very agreeable or perfect, but the general mass of gold is so well distributed that the general effect is impressive. We may here remark how, on the more delicate ground of the centre, the masses of gold are much smaller and more divided than on the stronger red of the border. The gold ornament on the red border at the sides is flowing and graceful, and the introduction of the green fillets is of great value.

W 26.—PETHUMBUR KIRMEZ, or CRIMSON SCARF (WORN BY MEN).

Manufactured at Benares.

Purchased at £22, from the Exhibition of 1851.

Observations.—Crimson Scarf, with border in gold; the centre, with gold birds on a crimson ground. The border very elaborate; but the massiveness of the gold well relieved by the diaper: it is worthy of remark how the transition from the rich gold border to the thinly ornamented ground, is managed by an intermediate band of gold ornaments on the red ground.

W 27.—PETHUMBUR ZURD, or YELLOW DHOTEE or LOIN CLOTH (WORN BY MEN IN MOURNING OR AT MEALS).

Manufactured at Benares.

Purchased at £16, from the Exhibition of 1851.

Observations.—Scarf, with plain yellow centre, and crimson border, with gold ornaments. The colour of the ground is well selected to balance the plain tint; the ornaments in gold on the border are graceful, and correct in drawing and composition: we may here observe the brilliant effect produced by the introduction of the green fillets; and further, the advantage of the gold ornament on the margin of the yellow ground, as leading the eye into the yellow, and preventing any abrupt transition from the border to the body of the scarf.

W 28.—ROOMAL ARI BEL, or CHEQUERED STRIPED HANDKERCHIEF.

Manufactured at Benares.

Purchased at £34 2*s.*, from the Exhibition of 1851.

Observations.—The filling in of this Scarf is divided by three bands, red, blue, and yellow; on which are ornaments in stripes of gold, silver, and blue, on the red band; gold, silver, and red, on the blue band; and gold, silver, and red, on the yellow band; with corners and centre ornaments of silver on gold ground. The band with the blue, silver, and gold upon it is the most perfect; the other two bands harmonize imperfectly with it, and the corners and centre are quite unworthy of the rest; but the general border which surrounds the whole is in excellent taste, as is the red border with gold between the two narrow green borders with the silver and gold wave diaper, which terminates the whole.

W 29, W 30, W 31, W 32, W 33, W 34, W 35, W 36.—FOUR PIECES OF COTTON AND FOUR BAGS.

Manufactured at Assam.

Purchased for £1 16*s.*, at public sale. 1852.

Observation.—Examples of the good taste and harmony of colour exhibited even in the commonest works of the Eastern nations.

W 37, W 38, W 39.—THREE PIECES OF MUSLIN, PRINTED IN GOLD.

Manufactured at Kotah, in Rajpootana.
Purchased at 10*s*. each. 1852.
Observations.—Well distributed diapers. The proportion of gold to ground thoroughly felt.

W 40, W 41, W 42.—THREE PIECES OF PRINTED CHINTZ.

Manufactured at Jeypore, in Rajpootana.
Purchased at £1 1*s*. each. 1852.
Observation.—Remarkable for grace of form and happy proportion of the ornament to the ground.

W 43, W 44, W 45, W 46, W 47, W 48.—FIVE PIECES OF PRINTED CHINTZ, AND ONE PIECE OF MUSLIN.

Purchased for £5, at public sale. 1852.
Observation.—Good illustrations of colour.

W 49, W 50.—TWO PRINTED MUSLIN SCARVES.

Manufactured at Kotah, in Rajpootana.
Purchased at £1 each. 1852.
Observations.—The centre sprigs and flowers well distributed; the dull green of the leaves leading the eye agreeably into the white ground. Had the green been stronger the effect of the whole would have been spoilt. The general border of the scarf end rather coarse, and the broad band of gold (in W 50) rather abrupt.

W 51.—MUSLIN SCARF PRINTED IN GOLD.

Manufactured at Kotah, in Rajpootana.
Purchased at £1. 1852.
Observations.—Well distributed gold pattern on purple ground; the palmettes in the border very graceful.

W 52.—SILK KINKHOB, or WAISTBAND.

Manufactured at Hyderabad.
Purchased at £1. 1852.
Observations.—Selected for the geometrical arrangement of small flowers, in green and gold, on a red ground; remarkable for the perfect balance between the flowers and the ground, the small intermediate spot being just sufficient to prevent the red ground overpowering the flowers; and we may further see the value of the thin outline of greenish-yellow silk, which separates the green leaves from the red ground; thus preventing a harsh or cutting contrast.

W 53, W 54.—TWO SILK PIECES.

Manufactured at Hyderabad.
Purchased at £2 10*s*. each. 1852.
Observations.—(W 53) Stripes in gold colour and green, alternately with stripes of ornament; the green edging surrounding the yellow band useful in confining the eye to the elaborate ornamental border on either side: the harshness of the contrast well broken by the gold colour; and the red ground appearing everywhere underneath as a diaper adds greatly to the general effect. (W 54) Gold flowers on a red ground. As we have here no

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plain band as in the last example, but in the intermediate band, flowers on an open ground, the introduction of the green is unnecessary, distinctness being obtained without it.

W 55.—GOLD AND SILVER BROCADE.

Manufactured at the Malay Peninsula.
Purchased at £8. 1852.
Observations.—Gold ornaments on a maroon coloured silk ground. The arrangement of the border very perfect and well distributed; the diaper on the centre, with purple, white, and yellow silk on the maroon ground, heightened with gold, well balanced and effective.

W 56.—GOLD AND SILVER BROCADE.

Manufactured at the Malay Peninsula.
Purchased at £3. 1852.
Observation.—The gold well distributed on the red ground.

W 57, W 58.—BODICE, EMBROIDERED SATIN; AND BODICE, EMBROIDERED MUSLIN.

Manufactured at Cutch.
Purchased for £1 15*s.*, at public sale. 1852.
Observation.—The muslin suggestive to lace designers.

W 59.—SATIN AMBER COLOURED EMBROIDERED.

Manufactured at Cutch.
Purchased for £3 13*s.* 6*d.*, at public sale. 1852.
Observation.—Excellent study for arrangement of colour in the several ornaments, and in the border.

W 60, W 61, W 62.—THREE EMBROIDERED APRONS.

Manufactured at Cutch.
Purchased at £3 each. 1852.
Observation.—Graceful lines, well-balanced masses, and harmonious colours.

W 63, W 64, W 65, W 66.—FOUR EMBROIDERED SATIN DRESSES WORN BY PARSEE CHILDREN.

Purchased for—W 63, £2; W 64, £2; W 65, £1 17*s.* 6*d.*; and W 66, £1 15*s.*, at public sale. 1852.
Observation.—Good specimens of embroidery.

W 67, W 68.—TWO EMBROIDERED HOOKAH CARPETS.

Manufactured at Jatta, in Sindh.
Purchased at £3 each. 1852.
Observations.—General arrangement graceful; but the colours rather harshly contrasted; the gold outline surrounding every part of great value in diminishing this.

W 69.—EMBROIDERED TABLE COVER.

Manufactured at Jatta, in Sindh.
Purchased at £15. 1852.
Observations.—The separate portions graceful in design, but the whole not well combined. The transition from the ornamental portions

to the black ground particularly abrupt; the centre especially is defective in arrangement.

W 70.—CHINA SILK SCARF.

Purchased for 18*s.*, at public sale. 1852.
Observation.—A study for quiet richness of colour.

W 71.—CHINA SILK SCARF, WORKED IN GOLD.

Purchased for £1, at public sale. 1852.
Observation.—The ornament well balanced and equally distributed.

W 72.—CRIMSON BODINET SCARF, EMBROIDERED.

Manufactured at Delhi.
Purchased at £5. 1852.
Observations.—Graceful arrangement of conventional foliage; the colours in the several leaves and flowers well contrasted; the general edging of gold and yellow silk, outlining the whole, most valuable.

W 73.—GOLD EMBROIDERED SCARF.

Manufactured at Delhi.
Purchased at £7 14*s.* 1852.
Observations.—Conventional ornament, well wrought in embroidery. The blue, red, and green bands in the border, most harmonious in juxtaposition. The open character of the embroidery, which allows the ground to appear through, is most judicious in the treatment.

W 74, W 75, W 76, W 77, W 78.—FOUR CHINTZ SHAWLS and HANDKERCHIEF.

Purchased for £3 13*s.* 6*d.*, at public sale. 1852.
Observations.—These articles afford suggestions from their quiet graceful simplicity. The distribution of the quantities in the forms and colours is excellent.

Mr. Redgrave, in his "Report on Design" in the Exhibition of 1851, remarks:—

"In designing for garment fabrics, it will generally be found that the simplest patterns are in the best taste. The efforts, however, both of designers and manufacturers, have been too often directed to difficulty and complication, rather than to produce the greatest effect with the least possible means. Thus we find the number of blocks used in printing any pattern, or of colours in weaving, or the number of cards required to produce a certain design, dwelt upon, rather than the excellence of the design itself, and gaudiness and ugliness are esteemed, if expensive and troublesome in production, rather than beautiful simplicity. As simplicity is one of the first constituents of beauty, it will often happen that simple patterns are far the most beautiful, and that one printing, or weaving in one colour, is in good taste, while every multiplied difficulty becomes further removed from it. It has before been said, that calling undue attention to the ornament is a great error in designing for garment fabrics: there needs, in the larger masses of the dress, a sense of what a painter calls *breadth* or repose, which is only attainable by great simplicity, by flat or diapered treatments of small forms, by uncontrasted light and dark, and delicate tints of colour: those difficult patterns of many parts are too apt to offend against the above requirements, and to cause the figure to stare upon the ground and attract attention to itself, to the destruction of the true decoration of such fabrics."

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W 79.—CASHMERE SHAWL.

Manufactured at Cashmere.

Purchased at £55, from the Exhibition of 1851.

Observations.—In this Shawl may be studied the peculiar characteristics of design which pervade this class of shawls: the greatest variety of colours are blended together without confusion and without discord. The main conventional forms are filled in with other patterns upon them as on a ground, and the main ground itself covered in every part: but nowhere does a spot of colour appear as an accident; every leaf can be traced to a parent stem; every leaf, however small, is surrounded by an outline of an intermediate colour between it and the ground, which is one of the causes of the general quiet effect so well known as belonging to these shawls. The general forms, however, are not good, and, but for the quiet and harmonious treatment of the colouring, would be unbearable.—*Owen Jones.*

W 80.—SPECIMENS OF CASHMERE NEEDLE WORK.

Manufactured at Lahore.

Purchased for £4 2*s.* 6*d.*, at public sale. 1852.

Observation.—Good specimen of embroidery by hand, and very harmonious in colour.

W 81, W 82, W 83, W 84.—FOUR PIECES OF FIGURED WHITE MUSLIN.

Manufactured at Dacca.

Purchased at—W 81, £5 12*s.*; W 82, £5 10*s.*; W 83, £5 15*s.*; W 84, £7 3*s.*, from the Exhibition of 1851.

Observation.—Remarkable for the elegance of the flowers, and happy distribution and proportion of forms to spaces.

W 85, W 86, W 87, W 88, W 89.—FIGURED MUSLIN SCARVES.

Manufactured at Dacca.

Purchased at—W 85, £1 5*s.*; W 86, £1 5*s.*; W 87, £1 2*s.*; W 88, £1 2*s.*; W 89, £1 2*s.*, from the Exhibition of 1851.

Observations.—The graceful flowing lines of the foliage in the Scarf ends and borders, with the general massing of the flowers, and the justly proportioned filling-in of the ornaments, well worthy of study.

W 90.—FIFTY PIECES OF RIBBONS OR EDGINGS FOR SARREES.

Manufactured at Aurungabad and Ahmedabad.

Purchased at £12, from the Exhibition of 1851.

Observations.—Remarkable for the harmony of colour and beauty of the several patterns, and general applicability to their purpose, and may be contrasted with advantage with the modern practice of using for ribbons groups of flowers, which, however beautiful as copies from nature, are unsuited, when used imitatively, to decorate such fabrics.

W 91.—BEETLE-WING INSERTION.

Manufactured at Aurungabad.

Purchased at £1, from the Exhibition of 1851.

Observations.—Graceful flowing pattern in gold, on a silver ground; the leaves of green and ruby well balanced; the gold edging round the leaves adding much to the general brilliancy of effect.

W 92.—PIECE OF SILVER TISSUE WITH BEETLE-WING INSERTION.

Purchased for £2 12*s.* 6*d.*, at public sale. 1852.

Observation.—Remarkable as showing how even tinsel may become rich and decorative by proper treatment.

W 93.—PURDAH OR SCREEN FOR AN AUDIENCE HALL, WORKED IN SILK.

Manufactured at Mooltan.

Purchased at £25, from the Exhibition of 1851.

Observations.—Very beautiful in form, and harmonious in the colouring; the white edging round the blue, and the yellow edging round the green, of great service; the black also introduced on the blue, and in the centre, flowers, of great importance to the general effect.

W 94.—LARGE PRINTED FLOOR COVER.

Manufactured at Ahmedabad.

Purchased at £5 10*s.*, from the Exhibition of 1851.

Observations.—Selected as an example of a quiet, inoffensive treatment of ornament in a cheap and common material. The general forms, though not particularly graceful, are yet well distributed, and the whole when seen together are not inharmonious; the importance of the outline to the several forms and ornaments can here be well studied. The introduction of the black is very useful in harmonizing the various low toned colours employed, whilst the white flowers spread over it relieve it from dulness. The border in brown, with a dark outline, well drawn and massed.

W 95.—SILK CARPET.

Manufactured at Cashmere.

Purchased at £30 9*s.*, from the Exhibition of 1851.

Observations.—The present is an illustration of quiet richness; the harmony of the colours is excellent. Upon the subject of carpets, Mr. Redgrave, in his "Report on Design" in the Exhibition of 1851, remarks:—

"A most careful examination has confirmed a strong feeling as to the great superiority of the designs of Indian and Turkish carpets, both in the arrangement and general tone and harmony of the colours, and the flat treatment and geometrical distribution of form. The Turkish carpets are generally designed with a *flat* border of flowers of the natural size, and with a centre of larger forms conventionalized, in some cases even to the extent of obscuring the forms, —a fault to be avoided. The colours are negative shades of a medium, or half-tint, as to light and dark, tending rather to dark, with scarcely any contrast, and therefore a little sombre in character. Three hues predominate and largely pervade the surface, namely, green, red, and blue; these are not pure, but negative, so that the general effect is cool, yet rich and full in colour. The colours, instead of cutting upon each other, are mostly bordered with black, the blue has a slight tendency to purple, and a few orange spots enhance and enliven the effect. The distribution of colour in these fabrics is far simpler than in those from India, which last have sometimes a tendency to foxiness, from a larger admission of warm neutrals, as brown and brown purple; they also admit of a much greater variety of colours than the Turkish. The colour of the Indian carpets, however, is so evenly distributed, and each tint so well balanced with its complementary and harmonizing hue, that the general effect is rich and agreeable; the hues all tend to a dark middle tint in scale, and white and yellow are sparingly introduced to define the geometrical arrangement of the forms, such arrangement being the sound basis of all Eastern ornament. The illustration given in fig. 1, plate 1 (see W 97), is from an Indian rug, and

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will illustrate the various principles and the tone of colour contended for. A large silken carpet and a smaller one, (the present specimen,) exhibited by the HONOURABLE THE EAST INDIA COMPANY, are fine examples of the skill and taste which are evidently traditional in the Indian races."

W 96.—LARGE WOOL RUG.

Manufactured at Ellore.
Purchased at £9 9*s.*, from the Exhibition of 1851.
Observation.—See W 95.

W 97.—LARGE WOOL RUG.

Purchased at £5., from the Exhibition of 1851.
Observation.—See W 95.

W 98.—LARGE WOOL RUG.

Purchased at £4 15*s.*, from the Exhibition of 1851.
Observation.—See W 95.

W 99.—RUG, SILK AND COTTON PILE.

Manufactured at Madras.
Purchased at £5 5*s.*, from the Exhibition of 1851.
Observation.—See W 95.

W 100.—WHITE TUNISIAN BERNOOS.

Purchased at £5, from the Exhibition of 1851.

W 101.—WHITE TUNISIAN DRESS.

Purchased at £4, from the Exhibition of 1851.

W 102.—BLUE AND WHITE SCARF.

Purchased at £1 10*s.*, from the Exhibition of 1851.

W 103.—BLUE AND YELLOW HANDKERCHIEF.

Purchased at 10*s.*, from the Exhibition of 1851.

W 104.—LARGE COLOURED WRAPPER.

Purchased at £5, from the Exhibition of 1851.

W 105.—LARGE GREY WRAPPER.

Purchased at £5, from the Exhibition of 1851.

W 106, W 107, W 108.—THREE PIECES OF CARPET.

Purchased at £1 2*s.*, from the Exhibition of 1851.
Observation.—These articles have been selected as useful for the Student in arranging draperies, and also as exhibiting the good taste and true principles which are found even in the humblest works of the Arab tribes.

W 109.—EMBROIDERED SILK SCARF.

Purchased at £12, from the Exhibition of 1851.

W 110.—EMBROIDERED SILK SCARF.

Purchased at £6, from the Exhibition of 1851.

W 111.—SILK SCARF EMBROIDERED WITH GOLD.

Purchased at £10, from the Exhibition of 1851.

W 112.—SILK SCARF EMBROIDERED WITH GOLD.

Purchased at £10, from the Exhibition of 1851.

W 113.—SILK SCARF EMBROIDERED WITH GOLD.

Purchased at £7, from the Exhibition of 1851.

W 114.—SILK SCARF EMBROIDERED WITH GOLD.

Manufactured in Tunis.

Purchased at £6, from the Exhibition of 1851.

Observations.—Remarkable as good illustrations of the use of gold; also for the forms of ornamentation, well adapted in their lines and elongations for the working in the loom; good distribution of form and general harmony of colour.

W 115.—CARPET FOR HALLS OR STAIRS.

Manufactured in Turkey.

Purchased at £10 10*s.*, from the Exhibition of 1851.

Observations.—Remarkable for the harmonious combination of colours, and happy arrangement of conventional forms: best exhibiting the treatment proper for carpets, which, serving as a back-ground for furniture, however rich, should never be obtrusive: illustrating also the true principles of flat ornament for carpet designs.

W 116.—EMBROIDERED TOWEL.

Manufactured in Turkey.

Purchased at £10, from the Exhibition of 1851.

Observations.—Good arrangement of the general form, and harmonious in the colouring: it is also an interesting example of the conventionalization of natural forms.

W 117.—CHAIR COVER.

Manufactured in Turkey.

Purchased at £3 13*s.* 6*d.*, from the Exhibition of 1851.

Observation.—Well distributed diaper.

W 118.—EMBROIDERED SHAWL.

Manufactured in Turkey.

Purchased at £3 10*s.*, from the Exhibition of 1851.

Observation.—Specimen of ornament by hand embroidery, and of ornament woven in the loom.

W 119.—EMBROIDERED SCARF.

Manufactured in Turkey.

Purchased at £3, from the Exhibition of 1851.

Observation.—Example of Turkish embroidery rather inclining to European treatment.

W 120.—SHAWL.

Manufactured by Duché Ainé et Cie., 1, Rue des Petits Pères, Paris.

Purchased at £60, from the Exhibition of 1851.

Observation.—This Shawl is said to be the most perfect specimen of shawl weaving as yet produced; there are 110 threads to the "centimetre" in the weft, and 210 in the warp: the arrangement of the colours is harmonious, but the general arrangement of the pattern seems hardly worthy of so much labour. It is arranged on the principle of the Cashmere shawls; but it is a question how far the admiration of these latter be not an object of fashion; for it is clear that the end obtained, namely,

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perfect blending of colours and harmonious effect, might equally well be produced with a more perfect arrangement of forms.

W 121, W 122.—AXMINSTER CARPET, OF TURKISH DESIGN; AND MASULIPATAM STAIR CARPET.

Manufactured by WATSON, BELL, and Co., 35 and 36, Old Bond Street, London.

Material.—Woollen Yarn, and Linen.

Purchased at £34 13*s.*, and £1 10*s.* 4*d.* 1851.

Peculiarities of Manufacture.—"The Axminster Carpet affords facility " for the change of colours or design, inasmuch as the threads are worked " with the fingers and tied through the back, so as to form a solid fabric; " the quality is varied according to the materials used, and the fineness " of the stitch employed. The Masulipatam Stair Carpet is made pre- " cisely upon the same principle as the Axminster carpets, but much finer " and closer in the stitch. During the Great Exhibition, public attention " was directed to this particular kind of carpets, in respect of the harmony " of their colouring and their adaptation for general purposes. As re- " gards price, they are cheaper than the Axminster. By the employment " of native agency, which has been secured by the importers, the greatest " facility is rendered for procuring a constant supply, of any size, to special " order; a change also can be effected in the colouring, so that they may " be adapted to any kind of decorations."—*Watson, Bell, and Co.*

Observations.—Examples of carpeting designed on the true Oriental principle of a flat ground, relieved by harmoniously coloured enrichments; without any attempt at false shadows or imitations of relief.

W 123.—KIDDERMINSTER CARPET.

Purchased at 4*s.* 6*d.*, from J. G. CRACE. 1851.

Observation.—An example of the flat treatment of ornament, well distributed.

W 124, W 125, W 126.—THREE PIECES OF OLD VENETIAN EMBROIDERY.

Purchased for the Schools of Design. 1847.

Observation.—Examples of graceful rénaissance, forms and flat treatment suitable to hangings.

W 127.—BROCADED SILK VELVET ON GOLD GROUND.

Purchased of Mr. JOHN WEBB, at £1 10*s.* 1852.

W 128.—CRIMSON AND WHITE SILK VELVET.

Purchased of Mr. JOHN WEBB, at 10*s.*, as a specimen of manufacture. 1852.

Observation.—Flat treatment of floral decoration, probably Turkish.

W 129.—FRENCH CARPET.

Purchased of Messrs. JACKSON and GRAHAM, at £30. 1852.

Observations.—Designed on the Oriental principle; harmonious in the general distribution of colour, which is suitable also to its purpose as a carpet.

OBSERVATIONS ON LACE.

By Octavius Hudson.

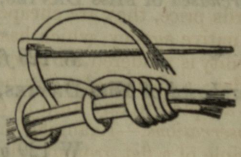
Lace may be divided into two distinct classes, "Guipure," which is worked with the needle, and "Pillow-lace," worked with bobbins on the cushion.

I. Guipure is the most ancient lace. The varieties of this kind of lace are called by the names of Rose-point, Venetian-point, Portuguese-point, Maltese-point, Point d'Alençon, and Brussels-point; with the exception of the ground of Brussels-point (which is made on the pillow with bobbins), these are all produced by different stitches of the needle.

Each of the above varieties are characteristic, and may readily be distinguished from bobbin laces by observing that they are all constructed throughout by variations of the two stitches, as shown on the following wood cuts.

Fig. 1.

Fig. 2.



II. Bobbin, Cushion, or Pillow Lace, is said to have been invented in Saxony by Barbara Uttman, about the year 1560.

The varieties of pillow lace are called by the names of Spanish, Grounded Spanish, Saxony Brussels, Flemish Brussels, Mechlin, Valenciennes, Dutch, Lisle, Chantilly, Blonde, Honiton, and Buckinghamshire. These two last varieties are English laces.

Pillow Lace is distinguished from Guipure by the weaving, twisting, or plaiting of the threads. The figure in most of the varieties is made by "clothing" (fig. 3); the ground or mesh by plaiting (fig. 4); or, in other varieties, by twisting the threads (fig. 5).

Fig. 3.

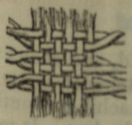


Fig. 4.

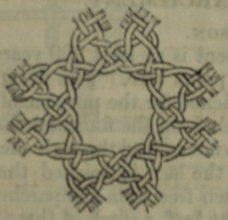
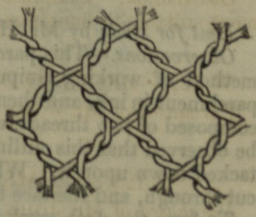


Fig. 5.



These, with variations, constitute the characteristics of "Pillow Lace," and distinguish it from "Guipure."

Besides the above two varieties, lace is now being largely manufactured by machinery.

I. Point à L'Aiguille, or Needle-work Lace.

W 129 *a*.—ITALIAN LACE SAMPLER.

Lent for study by Mr. Hudson.

Observations.—This is the oldest kind of lace known. It is worked on coarse linen by drawing out the threads and working between with the

Woven fabrics.

stitch given at fig. 1. The linen threads are worked over with the stitch at fig. 2.; and from this method of working it is always of a geometrical design.

W 129 *b*.—ITALIAN LACE.

Purchased of Miss DAVIES, at £1.
Observations.—Date about 1590.

W 129 *c*.—ITALIAN LACE.

Purchased of Miss DAVIES, at 15*s*.

W 129 *d*.—ITALIAN LACE.

Purchased of Miss DAVIES, at 15*s*.

W 129 *e*.—ITALIAN LACE.

Purchased of Miss DAVIES, at 12*s*. 6*d*.

W 129 *f*.—ITALIAN LACE.

Purchased of Miss DAVIES, at 4*s*.

W 129 *g*.—ITALIAN LACE.

Purchased of Miss DAVIES, at 5*s*.

W 129 *h*.—GREEK OR ITALIAN LACE.

Purchased of Miss CLARKE, at 11*s*. 4*d*.

W 132.—OLD POINT BRUSSELS LACE.

Presented by Mrs. HENRY BYNG. 1852.

W 133.—PORTUGUESE POINT IN PROGRESS ON THE PARCHMENT.

Lent for study by Mr. HUDSON.

Observations.—This parchment is at least 200 years old, and shows the method of working Guipure point lace. The design is traced upon the parchment in ink, and then pricked for the purpose of attaching an outline composed of two threads, which form the foundation of the lace. It must be observed that this outline is not carried through the parchment, but only tacked down upon it. When the lace is finished the tacking is carefully cut through, and the lace is then free from the parchment.

To form the cloth-work of the leaf, a stitch of three threads is taken from side to side of the leaf and worked over with a single thread; a second stitch of three threads is taken parallel to the first, and worked over as before. This is repeated until the outline is filled in. This stitch is given, greatly enlarged, in fig. 1.

To form the fibre and pearling, a stitch of two threads is taken from outline to outline, and worked over in "button-hole stitch." (fig. 2.)

W 134.—PORTUGUESE POINT.

Purchased of Mrs. FOREMAN, at 10*s*. 1853.

W 135.—GUIPURE POINT.

Purchased of Mrs. FOREMAN, at £2. 1853.

Observations.—Called "Rose-point." The stitches are the same as before described. The raised parts are formed by a number of threads over-worked.

W 135 *a.*—ROSE POINT.

Purchased of Miss CLARKE, at £1.

W 135 *b.*—ROSE POINT.

Purchased of Miss CLARKE, at £3.

W 135 *c.*—VENETIAN LACE.

Purchased of Miss CLARKE, at £1.

W 135 *d.*—VENETIAN LACE, CALLED "FLAT VENETIAN."

Purchased of Miss CLARKE, at £3 3*s.*

Observations.—A beautiful specimen of Venetian-point, approaching in character to Point d'Alençon.

W 136.—MALTESE LACE.

Purchased of Mrs. FOREMAN, at £1 10*s.* 1853.

W 137. MALTESE LACE.

Purchased of Mrs. FOREMAN, at 8*s.* 1853.

W 138.—POINT D'ALENCON.

Purchased of Mrs. FOREMAN, at £1 5*s.* 1853.

Observations.—The manufacture of Point de France, or Point d'Alençon, was introduced into France by Colbert, in the reign of Louis XIV. (about 1660). It is made with the needle, and the same stitches are employed as in old Potuguese lace and modern Brussels-point. Fig. 6 shows the stitch for the ground or mesh; fig. 7 the clothing stitch. The outlines of the flowers are worked with the overcast stitch.

Fig. 6.

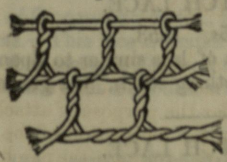


Fig. 7.

W 139.—POINT D'ALENCON.

Purchased of Mrs. FOREMAN, at 15*s.* 1853.

Observation.—See observations to W 138.

W 140.—POINT A L'AIGUILLE, or BRUSSELS POINT.

Purchased of GROUCOCK & Co., at £1 13*s.* 1853.

Observations.—Modern Brussels-point. The stitches are the same as in ancient Guipure, but not worked so close. Fig. 7 and fig. 8 show the stitches, greatly enlarged.

Fig. 8.

Woven fabrics.

W 141.—BRUSSELS POINT.

Purchased of Mrs. FOREMAN, at £1 10*s*. 1853.

Observations.—In this lace the net or ground is made on the pillow; the figure worked with the needle; before the introduction of machine net, net grounds were worked on the pillow, in widths of from one to four inches, and afterwards joined.

II. BOBBIN, CUSHION, OR PILLOW LACE.

W 141 *a*.—ITALIAN PLAITED LACE.

Purchased of Miss CLARKE, at 12*s*.

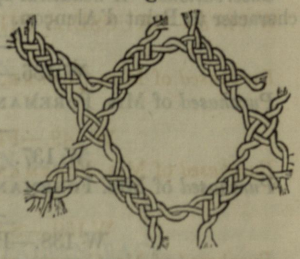
Observations.—Although this lace closely resembles that worked on linen with the needle, W 129 *a*. to *h*. and W 136, 137, by close examination it will be perceived the threads are plaited. This kind of lace is commonly found with lace similar to that called "Dutch lace," attached to Guipure, or needle work lace, from Corfu; it is the earliest form of pillow lace.

W 142.—SPANISH LACE.

Purchased of Mrs. FOREMAN, at £2. 1853.

Observations.—Made with bobbins on a pillow; fig. 3 shows the stitch called "clothing," used in the figure of the lace. Spanish lace is sometimes made with a ground of two threads plaited, fig. 9.

Fig. 9.



W 142 *a*.—SPANISH OR ITALIAN PILLOW LACE.

Purchased of Miss CLARKE, at £3 2*s*. 6*d*.

Observations.—The pattern is worked with clothing stitch, fig. 3, and the mesh ground with the plait at fig. 9.

W 143.—DUTCH LACE.

Purchased of Mrs. FOREMAN, at 15*s*. 1853.

Observations.—A coarse description of lace similar to Spanish or Valenciennes; the figure is worked in "clothing stitch," the ground plaited.

W 144.—DUTCH LACE.

Purchased of Mrs. FOREMAN, at 7*s*. 1853.

W 145.—DUTCH LACE.

Purchased of Mrs. FOREMAN, at 3*s*. 6*d*. 1853.

W 146.—VALENCIENNES.

Purchased of Mrs. FOREMAN, at 5*s*. 1853.

Observations.—The character of Valenciennes is flat without "pearling" or "tracing thread," as in Brussels or Mechlin; it is sometimes made with a ground of two threads plaited; the pattern is worked in the net with "clothing stitch."

W 147.—MECHLIN LACE.

Purchased of Mrs. FOREMAN, at 8*s*. 1853.

Observations.—The distinguishing mark of Mechlin lace is an outline tracing thread, describing the pattern, which is worked with clothing stitch. The ground or mesh is plaited.

W 148.—BRUSSELS PILLOW LACE, or FLEMISH BRUSSELS.

Purchased of Mrs. FOREMAN, at 12*s*. 1853.

Observations.—Called Grounded Brussels. The characteristic mark of Brussels is, the raised edge formed by the ground of the figure.

W 148 *a*.—BRUSSELS PILLOW LACE.

Purchased of Miss DAVIES, at £4.

Observations.—This lace is frequently called Point d'Angleterre, it being the lace introduced into England, and now called by the name of Honiton, from its manufacture being chiefly in the neighbourhood of that place.

W 148 *b*.—BRUSSELS PILLOW LACE, or POINT D'ANGLETERRE.

Purchased of Miss CLARKE, at £1.

W 149.—FLEMISH BRUSSELS.

Purchased of Mrs. FOREMAN, at 15*s*. 1853.

W 150.—SAXONY BRUSSELS.

Purchased of Mr. COHEN, at 3*s*. 6*d*. 1853.

W 151.—LISLE LACE.

Purchased of Mrs. FOREMAN, at 6*s*. 1853.

Observation.—The same in character as Buckinghamshire lace.

W 152.—HONITON LACE.

Purchased of GROUCOCK & Co., at £1 10*s*. 1853.

Observations.—This lace is similar in character to Brussels; it is supposed to have been first made in England about the reign of Elizabeth. Honiton was formerly made with a ground worked in narrow widths and afterwards joined.

W 153, W 154.—TWO SPECIMENS OF MODERN HONITON LACE.

Worked and presented by E. DARVALL and Co. 1852.

Peculiarities of Manufacture.—"The lace trade must have been for a "long time a staple manufacture here, and I apprehend was made on "pillows with bobbins as at present; it is termed by old writers 'the Bone "Lace:' and Fosbrooke, the author of the 'Antiquities of England,' says, "'The bone lace is thread lace and certainly not a modern manufacture, "and it is called bone lace from the bobbins with which it is worked "being made of bone.' In confirmation of Mr. Fosbrooke's opinion as "to the antiquity and importance of the lace trade I find that in the latter "end of the reign of Edward IV. (1482), and the first year of Richard III. "(1484), Acts of Parliament were passed prohibiting the importation of "foreign laces into this country. Miss Strickland, in the 'Lives of the

Woven fabrics.

"Queens of England,' mentions that Margaret of Anjou, the warlike wife "of Henry VI., who reigned from 1443 to 1460, was assiduous in trying "to turn the attention of the people of England to commerce and manu-"factures, especially those of woollen and silk. I date the increase and "improvement of the manufactures from the immigration of the Protes-"tants from the Low Countries at the time of the persecutions there by the "Duke of Alva, the Governor under Philip II. of Spain, about the year "1560, and of the French Protestants at a later period after the revocation "of the Edict of Nantz by Louis XIV. in the year 1685, who carried "their riches and their manufacturing industry into England and other "lands. Previous to the immigration from the Low Countries I apprehend "the manufacture of lace in England was from silk or coarse thread, but "that the Flanders men brought over the finer threads which were spun "there from their flax, and thus the laces of England rivalled those of "Meclin, of Valenciennes, and Brussels. It must have flourished in "Honiton about the sixteenth century, as James Rodge, who died in the "year 1617 (fifteenth year of the reign of James I.), and whose tomb is "in our churchyard, is called there a bone lace seller; he must have "been a man of substance who had grown rich in his business, as he is "recorded to have given 100*l.* to the poor of Honiton."—*E. Darvall and Co.*

APPENDIX,

CONTAINING

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B. Principles of Practical Art - - - 111
C. Indian Examples - - - - 116
D. Principles of Decorative Art - - - 118
E. Principles of Science and Art - - - 120

APPENDIX.

APPENDIX A.

REPORT of the COMMITTEE appointed by the Board of Trade for the Disposal of the Parliamentary Grant of 5,000*l.* for the Purchase of Articles from the Exhibition of 1851.

Report on the Formation of the Museum.

THE formation of a Museum of Manufactures of a high order of excellence in Design, or of rare skill in Art Workmanship, had long been considered desirable, as well for the use of Schools of Ornamental Art as for the improvement of the public taste in Design; and the Great Exhibition of 1851, affording a favourable opportunity for obtaining suitable specimens, the Board of Trade requested a Committee, consisting of Mr. Pugin, Mr. Owen Jones, Mr. Redgrave, R.A., and Mr. Cole, C.B., to recommend articles for purchase, and subsequently to prepare a Catalogue, which should set forth the prices of the various articles, and the reasons for purchase, together with any other particulars it might be desirable to know in the use and study of the Collection.

2. The funds which the Treasury allowed for this purpose were limited to £5,000, of which £4,470 16*s.* 5*d.* have been expended in the following proportions:—

	£	s.	d.
Articles exhibited on the Foreign Side of the Exhibition	2,075	9	0
Articles exhibited on the British Side of the Exhibition	893	17	11
Articles exhibited by the East India Company -	1,501	9	6
	£4,470	16	5

3. Apportioning this amount to large groups of Manufactures, the expenditure in each will be as follows; the prices of foreign articles being exclusive of Customs dues, &c.:—

	£	s.	d.
Woven Fabrics - - - -	1,080	0	4
Metal Works - - - -	1,426	15	6
Enamels - - - - -	844	12	0
Ceramic Manufactures - - - -	348	6	7
Wood Carvings and Furniture - - -	771	2	0

4. As a first principle in making the selections, the Committee felt it to be their duty to discard any predilections they might have for particular *styles* of ornament, and to choose whatever appeared especially meritorious or useful, if it came within the limits of the means at their disposal, without reference to the style of ornament which had been adopted. The Collection accordingly possesses specimens of many European and several Asiatic styles. Yet each specimen has been selected for its merits in exemplifying some right principle of construction or of ornament, or some feature of workmanship to which it appeared desirable that the attention of our Students and Manufacturers should be directed.

5. Most of the examples, indeed, in the opinion of the Committee, have a mixed character. Some, like most of those from the East, illustrate

Report on the Formation of the Museum.

correct principles of ornament, but are of rude workmanship; whilst others, chiefly European specimens, show superior skill in workmanship, but are often defective in the principles of their design. Thus, the Paris shawl, by Duché Ainé (W 120), was rewarded by the Jurors as a triumph of manufacture, but its direct imitations of natural objects appear to the Committee to be of very inferior design to the ruder scarfs of Tunis, or the Kinkhobs of Ahmedabad.

6. An attempt has been made in the Catalogue to indicate the more salient points of merit and defect in most of the articles, as far as space would permit. This of necessity has been done imperfectly, but we look forward to many opportunities occurring when the features of the several purchases may be fully and systematically explained.

7. Notwithstanding the indifference to principles of Ornamental Art which is too prevalent in the present age—and even the variety of style and character in the works in this Collection afford proof of such indifference—there are signs that the existence of laws and principles in Ornamental Art, as in every branch of human science, is beginning to be recognized. Indeed, without a recognition of them, we feel that Schools of Art can make no progress. Collections of Art will, we think, be most instrumental in helping to form a general belief in true principles.* (*See* Appendix B.) It is by means of such Collections that we may hope to create a band of practical artists, competent to teach the principles of Ornamental Art; and to prove by their own works the soundness of their teaching.

8. In forming this Collection, the Committee looked to its becoming the nucleus of a Museum of Manufactures, which may have its connexions throughout the whole country, and help to make our Schools of Art as practical in their working as those of France and Germany.

9. Already, with the desire to enable Manufacturers and Students who may be prevented from consulting the Collection, to participate in the advantages of it, the Board of Trade has authorized the preparation of Coloured Lithographs of some of the Examples to illustrate the Catalogue; and this decision has led to the formation of a Class of Female Students for practising the art of Chromolithography; who, whilst thus aiding the production of a useful work, are practically acquiring the knowledge of an art peculiarly suitable to them, and for which there is an increasing public demand.

HENRY COLE.
OWEN JONES.
RICHARD REDGRAVE.

* "The *principles* of ornament developed in Greek art and in that of the Middle Ages are, so far as they go, true and determinate principles, the results of long experience, which nothing but ignorance can lead us to undervalue, and which we must learn before we can add to them or give them a wide range."—DYCE, *Lecture on Ornament.*

17*th May* 1852.

APPENDIX B.

Extracts illustrating the Principles of Practical Art.

Geometry, not necessary as a principle of Fine Art, is essentially required as the basis of ornament; thus the grouping and arrangement of art is picturesque and dis-symmetrical, and consists rather of unequal quantities, except in some of the works of the early artists, which had an ornamental source. Ornament, on the contrary, has a geometrical distribution, and is subject to symmetry and correspondence of parts; and it may be truly said that it is confounding these provinces, and a departure from this true foundation on the part of the ornamentist, that has caused so much bad ornament in various manufactures, and in none more than in the textile fabrics. . . .

Geometry the basis of ornament.

The primary consideration of construction is so necessary to pure design, that it almost follows that whenever style and ornament are debased, construction will be found to have been first disregarded; and that those styles which are considered the purest, and the best periods of those styles, are just those wherein constructive utility has been rightly understood and most thoroughly attended to. . . .

Construction must be always regarded.

The constructive forms should not be obscured by the ornament, but rather brought out and expressed thereby; nor should all the members of construction be equally ornamented, but only such parts as friezes, pilasters, capitals, pillars, or panels; in fact, simplicity is herein the safest guide to beauty, and enrichment overdone destroys itself. Ornament, indeed, should be like condiment to our food, used only to give piquancy and relish, for as it would be a sickening thing to live on sauces, so over-decorated furniture soon disgusts even those who at first most admired it. It would not be difficult, were it not improper, to point out works of the greatest pretension and the most costly workmanship, which are completely spoilt by this fault. Cabinets entirely covered with carving, the very stiles and rails being as decorated as the panels and pilasters, until the work resembles a pudding all plums. Metal chandeliers, with leaves and flowers in as great profusion as in actual nature. Papier maché hidden under a surface of pearl and gold. So extremely prevalent, indeed, is this error, that it may be said to be the ruling vice of the Exhibition. It should be remembered that contrast is one of the first causes of pleasure, and that *repose* is one of the most valued excellences in art; thus surrounding plainness serves as the background to the ornament,—it is as the setting to the gem, the foil that increases the beauty of the jewel; and the good artist is as much shown by sparing his labour as the bad one by over-enrichment.

Ornament subordinate to construction.

It results from this rule that ornament should arise out of construction; the work abstractedly should be framed, wrought, or constructed, and then decorated; not that it is meant that the ornament should be *applied* to the object, but (as in wood, for instance) carved from it; thus the leg formed for support, the pilaster or column for bearing, may be lightened and enriched by cutting away or removing from the block or slab, not by adding to or glueing on. In his natural state man is a true workman in this respect, and works on just principles, perhaps without knowing it. The New Zealander, or the South Sea Islander, *forms* his war-club or his paddle of the shape best adapted for use, and then carves out or cuts away the surface to ornament it. The Swiss peasant, or the shepherd of our own hills, does the same as he tends his flocks. The same will be found the case in the Eastern or Indian specimens of such works to be seen in the Exhibition, as is particularly exemplified in some choicely carved sandal-wood boxes exhibited in the Indian department. Here the natural and the refined taste agree, for the best wood-carved ornament of the renaissance is on this principle, low in relief, seldom projecting beyond the surface of the pilaster, or the framing of the panel. In this respect the French furniture as a whole is advantageously contrasted with ours, there is less of that imitative

treatment, those bulky bunches of flowers and fruits, which project in such graceless abundance from a large number of the British productions. This arises partly from their far greater knowledge, as well as from their better appreciation of the laws of ornamental treatment and arrangement. . .

Judicious use of materials.

Another subject requiring attention from the designer is the best and most judicious use of the materials from which the works are to be manufactured. Allusion has before been made to errors arising from the adaptation of the ornament of one material to another, but besides avoiding this fault, there is the proper consideration of the material in itself, in order to employ it to the best advantage for its display, and to produce the fullest effect of which it is capable; and this will be found equally necessary whether the works are to be of stone, wood, metal, glass, or any other material.

Thus, for instance, in wood-carving care should be taken not only to have the relief so managed as to guard the work as much as possible from accidental injury, but a proper understanding should be sought of the best application of the forms of the ornament to the direction of the grain when it is open or free, and the works should be framed with a view to this consideration; moreover, ornamental carving should not be applied to wood of strongly marked, party coloured grain, but that which is homogeneous in colour should be selected for the purpose, in order that the form of the ornament may as little as possible be interfered with, by being mixed up with the forms and colours of the grain. It is curious how much costly and skilful labour has been thrown away from inattention to such minor considerations as these. Again, in metal work a right understanding of the material will suggest, among other things, the proper treatment of the surface; this is a matter of the greatest importance to the general effect of metal. A due distribution of burnish and mat, of gilding and plain, or of the various kinds of surface tooling, or frosted work, is of the greatest consequence, not to save labour—though this may result from it—but to give richness without gaudiness, and to enhance the beauty of certain parts by contrast with others. When the whole surface is burnished indiscriminately, as is seen in many works, the result is a glitter which renders form undistinguishable; when the whole surface is mat, the peculiar quality of metal seems lost from the want of burnish. . . .

Furniture.

The furniture of a man's house had need to be well designed, well constructed, and judiciously ornamented, seeing that it is constantly under his hand and his eye, and defects overlooked at first, or disregarded for some showy excellence, grow into great grievances, when, having become an offence, they day by day continue to annoy. Here at least the strictest utility should be the first thought, and, as simplicity rarely offends, that ornament which is most simple in its style will be likely to give the most lasting satisfaction. Yet on looking over the various articles of cabinet furniture exhibited, how seldom has this consideration been attended to! The ornament of such works on the English side consists largely of *imitative* carving; bunches of fruit, flowers, game, and utensils of various kinds in swags and festoons of the most massive size and the boldest impost, attached indiscriminately, without any significance, to bedsteads, sideboards, bookcases, pier-glasses, &c., very rarely carved from the constructive members of the work itself, but merely applied as so much putty-work or papier-maché might be. The laws of ornament are as perfectly set at defiance as the laws of use and convenience. Many of these works, instead of being used or useful, would require a rail round to keep off the household. A sideboard, for instance, with garlands of imitative flowers projecting so far from the slab as to require a "long arm" to reach over it, and liable to be chipped and broken with the removal of every dish; and cabinets and bookcases so bristling with walnut-wood flowers and oak-wood leaves as to put use out of the question. Now, besides that such treatments are not ornament, they are not beautiful, and only enter into competition with stamped leather and gutta-percha. This *holly bush* style, which would render walking in the room as dangerous to ladies as walking in a wood, may show difficulties overcome, which, however, had better never have been attempted, but is quite out of place in any work intended to be put to use, and yet we find even bedsteads bristling with such carving. There is great reason to doubt if this merely imitative carving is ever just in principle when applied ornamentally to furniture, although the masterly chisel of Grinling Gibbons has raised it into great favour

in this country. Natural objects are rendered into ornament by subordinating the details to the general idea; the endeavour ought to be to seize the simplest expression of a thing rather than to imitate it. Let any one examine floral or foliated ornament produced in metal by electrotyping the natural object, whereby every venation and striation of the plant is reproduced, and compare it with a well and simply modelled treatment, where only the general features of the form are given and all the minutest details purposely omitted, and if this latter has been done with a true sense of the characteristics of the plant, the meanness and littleness of the one mode will be perfectly evident, compared with the larger manner of the other. . . .

Principles of the ornamentist.

The true ornamentist would seem to be one who seeks out the *principles* on which the bygone artists worked, and the rules by which they arrived at excellence, and discarding mere imitation and reproduction of details, endeavours by the application of new ideas and new matter on *principles* which he believes to be sound, or which time and the assent of other minds has approved to be fundamental, to attain originality through fitness and truth.

Differences between the ornamentist and the artist.

However, in the highest range of his art, the ornamentist may be merged in the artist, there is a distinct difference in the principles of the two arts, a difference which becomes more apparent as the ornamentist descends from labours of such high requirement to those more strictly within his own province. Art has its childhood in a careful imitation of nature, and grows into an abstract imitation or generalization of nature's highest beauties and rarest excellences—still, however, imitatively rendered—and nature, thus selected, becomes the vehicle for impressing men with the thoughts, the passions, and the feelings which fill the imaginative mind of the artist. The generalized imitation of nature is the language in which these imaginative abstractions are embodied and expressed, and this whether the artist be sculptor or painter; the landscape painter even proceeds on the same principles, and endeavours, by a selected *imitation*, to reproduce the aspects of nature in harmony with certain feelings which fill his mind, and which he wishes to impress on the mind of others. In its lower phases art relies more and more on imitation, seeking to give pleasure only by the reproduction of beautiful objects or beautiful combinations, until in its lowest development art, if it can be so called, rests contented with mere *imitation*.

In considering the scope of the *ornamentist*, it will be evident that in his highest aims he is assimilated to the *artist*, so that it becomes extremely difficult, nay impossible, to separate them, or draw any line of distinction between the one and the other. Thus the beautiful shield which embodies the description given by Homer of that of Achilles, designed by Flaxman, or that skilful specimen of *repoussé* art, the shield by Antoine Vechté, are at one and the same time works of art and works of ornament. From this high range the occupation of the ornamentist descends by imperceptible degrees, not as in the case of the artist through the more and more close *imitation* of nature, but by selecting from her whatever is beautiful and graceful, irrespective of her individual embodiment of these qualities, and adapting them to give pleasure separately and apart even from any wish to recal the objects themselves from which he has sought or obtained them; his effort is to give the most characteristic embodiment of those natural objects (viewed in relation to some peculiar quality, form, or colour, or some particular adaptation required) rather than to imitate; indeed, he departs more and more from *imitation* as he diverges from the path of the artist to occupy his own separate province as an ornamentist. These are truths to be continually borne in mind, as they constitute the only cure for that false style of ornament so largely pervading the manufactures of the day, and already so frequently alluded to under the name of *naturalism*, consisting of the mere *imitative* rendering of natural forms—as ornaments.—REDGRAVE, *on Design*.

Practice of the artist and the ornamentist.

The artist, it has been observed, has for his drift the representation of beauty as it appears in its natural subject; the ornamentist, the application of beauty to a new subject. To the former, therefore, artistical imitation is an essential requisite, since he works by it, and by it alone: it is, in short, his language. To the latter it is *not an essential*, but only an useful acquirement. The reason of this is obvious: the painter deals solely with the apparent forms of objects;

and it is by giving us true pictures of the apparent form that he suggests the reality. The ornamentist, on the other hand, in his use of nature sometimes selects the apparent form, sometimes the reality; but in either case the forms or colours which he has abstracted assume a positive and real character, and if he avails himself of artistic effects, it is more for the sake of gaining variety and force than for identity and truth of mere resemblance. In a few words, the ornamentist refers to nature for the purpose of learning the contrivances by which she has adorned her works, that he may be enabled to apply the same forms and modes of beauty to man's handicraft; and this purpose necessarily leads him, as it were, to anatomise her works and resolve them into elements, rather than to view them in the aggregate with the eye of an artist; and to deal with minute particulars of form and colour more as they really are than as they appear modified by visual laws. As he does not aim at that fictitious resemblance of nature which it is the purpose of fine art to effect, but, so far as he goes, at the identical repetition of natural forms and colours in some new material and for some new purpose, it is obvious that the power of representing objects in the form of diagrams is to him far more necessary and valuable than that of imitating them with all their effects of light and shade, of surface or of material, as an artist does.

Limit to naturalism.

It is quite certain that there is a limit to naturalism in ornament, while there is no limit in the opposite direction; let us consider, then, whether the prevailing confusion of ideas and utter want of principle in our ornamentation are not due to neglect of my primary rule, that the art of ornamenting consists in the application of natural modes of decoration, *not in applying pictures* or sculptures of natural objects to our fabrics. If you ask me why Oriental ornamentation is so agreeable and natural, though it consists of little that resembles natural objects, I reply at once, it is because Oriental fabrics are ornamented in the same way as natural objects are. The forms employed are natural and beautiful forms; the colours are arranged and contrasted and modified as we find them in nature. The lines are such as we find in almost every other flower or object that meet us, and therefore always pleasing. The object of the ornamentist is *not to make mere copies of natural objects*, and to paint pictures or carve images of them on the furniture and appliances of life. His purpose is to adorn the contrivances of mechanical and architectural skill by the application of those principles of decoration, and of those forms and modes of beauty, which nature herself has employed in adorning the structure of the world. Ornamental design is, in fact, a kind of practical science, which, like other kinds, investigates the phenomena of nature for the purpose of applying natural principles and results to some new end.

Oriental fabrics.

No mere copies of natural objects.

A landscape with figures is in itself an agreeable object, and may, as we know, be employed ornamentally with considerable effect. But would it form an appropriate decoration for a floor or pavement, if executed, say, in mosaic? Obviously not. It is plain that, in the case of a floor or pavement (and the same rule applies to carpets, floor-cloths, and other coverings of floors) the primary idea to be conveyed is that of uniform flatness and solidity. . .

The power of imitating objects artistically is not adequate to the ends which the ornamentist contemplates. Representations of natural objects, such as flowers or animals, are not ornaments in any other sense than works of painting or sculpture may be said to be so. The application of such representations to walls or articles of furniture, it is true, has often been made, and is daily made, for ornamental purposes, and constitutes a species of ornamental art; but it is only one among a thousand others in which artistic imitation is inadmissible. The artist and the ornamentist may choose out of caprice, as in *the case of arabesques, to unite* their two arts; but the arts are not the less essentially distinct, nor, as a general rule, the less incompatible in practice. The very name grotesque, applied to that kind of art by the painters of the middle ages, because the ancient specimens of it were mostly discovered in grottoes or ruins, is used by us to express anything very absurd or ridiculous; and in truth, since it is a matter of fact that arabesque painting or sculpture have always been the offspring of artists, they ought rather to be looked upon as a kind of beautiful nonsense than as a species of art to be reasoned about.—DYCE'S *Lecture on Ornament.*

Extracts from the Evidence of J. R. HERBERT, ESQ., R.A., *given before the Select Committee of the House of Commons.*

Do you feel it of importance that ornamental design should be taught in such a manner that it can be usefully applied; that is, in such a manner that each person will be kept within the exigencies of the particular manufacture which he may be concerned in?—Certainly. Conditions of manufacture.

Do you think that the masters ought, in order to give a test of their ability, to make designs?—Yes, I do. Some of the masters who are appointed to the country, I think, do not know how to make designs; and indeed had this been done long ago, the School of Design might now be producing far better fruit. I know that men have been appointed as masters of the School of Design, with respect to whom the Council could have known nothing of their ability to fulfil their offices; and I am quite sure that a good many of the masters appointed to the country schools are not at all able to conduct the classes. I am sure that a great many of the masters in the country schools are not equal to the task: some of them are sent from the Royal Academy; they may be artists, but they are not at all instructed in the history and principles of ornament; and it is therefore impossible that they can teach those classes that they have to teach. Practical art.

You draw a distinction, then, between an artist in the common acceptation of that word, and an artist who is capable of executing or teaching ornamental design?—Yes; I believe there are not in this country five men who are fully equal to teach ornamental art; for ornamental art is a difficult subject, and it requires the finest taste to produce a good piece of ornament: people imagine it to be an easy thing, but it is extremely difficult.

Your view is, that a man might have good taste in a particular way; for instance, Wilkie, and yet be unable to produce an ornamental design?—Wilkie could not, to save his life, have drawn that pine apple pattern on this wall; there are few artists indeed, though good artists otherwise, who are equal to this. It requires a regular education, and it requires an artist who has gone sincerely to work in the beginning of his career; and it requires a good many years before an artist is equal to teaching, for he must not only know a good deal about ornament connected with architecture, but also about ornament applied to manufacture.

Mr. H. T. Hope.—I think I understood you to say, that the public taste had by no means arrived at such a point as that they could discriminate between a good and a bad design?—I do not think they can; and I do not think the manufacturers can. . . . . Public taste.

If a man makes a design for a flat surface, he is sure to make it fit for anything else rather than a flat surface; if he makes a design for a rug, he destroys the surface by putting a heavy ornament at each corner, or in the centre, and some flowers, or fruits, or shells, on the rug; so that instead of walking upon a flat surface, you appear to be putting your foot upon hard things, or upon fruits. Principles.

Mr. B. Wall.—Do you think the world of art generally would be of your opinion with regard to the observations, that one part of a rug ought to have no pattern at all upon it?—I believe the world of art would go against me upon that point; I believe there are a few men who have been educated in this country within the last 25 years, and who are the first men in the profession, who would go with me; but the great mass would go against me. I think a rug should be a diaper. I may point to that wall as an illustration.

Chairman.—You would call a design a bad design, if being for a flat surface, it gave you a notion of going up and down or of walking over uneven ground?—Yes; it is not a fit design.

Mr. B. Wall.—What you have said with reference to a rug would apply to a carpet, that there should be no stumbling block in your way, but that the surface should be uniformly even, and that there should be no pattern upon it?—I believe that there should be a pattern upon it, and I think that was perfectly understood by the Byzantine artists; they very rarely, if ever, broke the surface, and if they did it was only in small passages of flat colour not shaded.

That refers to pavements?—Yes, they treated everything on the floor as if it was a pavement in mosaic.

To a mosaic pattern you would not object in a carpet?—No; it should be a sort of diaper.

Chairman.—I suppose, as a general rule, all designs should have a sort of obvious relation to the purpose for which the thing is intended?—Yes, if it has not a relation to that purpose it is an impertinence; it is a thing which annoys you.

APPENDIX C.

Observations on the Indian Examples by O. Jones.

Observations on the Collection of Indian Examples. By Owen Jones, Esq.

In examining the Collection of Articles purchased from "The Great Exhibition of 1851," for the purposes of the "Department of Practical Art," the attention of the Student and inquiring Visitor is more particularly directed to the "Indian portion," the most important, both from the variety and beauty of the articles themselves, and as furnishing most valuable hints for arriving at a true knowledge of those principles which should regulate the employment both of Ornament and Colour in the Decorative Arts.*

They are the works of a people who are still as faithful to their art as to the religion, habits, and modes of thought which inspired it: whilst those objects in the Collection which are of European workmanship exhibit only the disordered state of art at which we have now arrived; we have no guiding principles in design, and still less of unity in its application.

A mere glance at the European portion of the Collection will show, that the objects are reproductions of the most varied extinct styles, more or less slavishly copied; that what is true in principle in them arises rather from their adherence to the models from which they have been copied, or by which they have been inspired, than from the result of true feeling in the artist's mind; who would otherwise not so often in the same work have mixed up the true and the false.

In the Indian Collection, we find no struggle after an effect; every ornament arises quietly and naturally from the object decorated, inspired by some true feeling, or embellishing some real want.

The same guiding principle, the same evidence of thought and feeling in the artist, is everywhere present, in the embroidered and woven garment tissues, as in the humblest earthen vase.

There are here no carpets worked with flowers whereon the feet would fear to tread, no furniture the hand would fear to grasp, no superfluous and useless ornament which a caprice has added and which an accident might remove.

The patterns of their shawls, garments, carpets, are harmonious and effective from the proper distribution of form and colour, and do not require to be heightened in effect by strong and positive oppositions.

We have here no artificial shadows, no highly wrought imitations of natural flowers, with their light and shade, struggling to stand out from the surfaces on which they are worked, but conventional representations founded upon them, sufficiently suggestive to convey the intended image to the mind without destroying the unity of the object they are employed to decorate.

With them the construction is decorated; decoration is never, as with us, purposely constructed.

With them beauty of form is produced by lines growing out one from the other in gradual undulations; there are no excrescences; nothing could be removed and leave the design equally good or better.

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* "In the fabrics of India, the correct principle already laid down, namely, that patterns and colours should diversify plain surfaces without destroying or disturbing the impression of flatness, is as carefully observed as it was in the Middle Ages, when the decoration of walls, pavements, and carpets was brought to such perfection by the Arabs. But it is not only the observance of this principle which distinguishes the Indian stuffs in the Exhibition; they are remarkable for the rich invention shown in the patterns, in which the beauty, distinctness, and variety of the forms, and the harmonious blending of severe colours, called forth the admiration of all true judges of art. What a lesson such designs afford to manufacturers, even in those nations of Europe which have made the greatest progress in industry!"—Waagen.

Observations on the Indian Examples by O. Jones.

Their general forms are first cared for; these are subdivided and ornamented by general lines, the interstices are then filled in with ornament, which is again subdivided, and enriched for closer inspection.

In their conventional foliage, in all cases we find the forms flowing out from a parent stem, so as to cover the space to be filled, with the most exquisite skill; we are never offended, as in modern works, by the random introduction of ornament, the existence of which cannot be accounted for; every flower, however distant, can be traced to its branch and root.

In the management of colour, again, the Indians, in common with most Eastern nations, are very perfect; we see here the most brilliant colours harmonized as by a natural instinct: it is difficult to find a discord; the relative values of the colours of ground and surfaces are most admirably felt.

When gold ornaments are used on a coloured ground, where gold is used in large masses, there the ground is darkest; when the gold is used more thinly, there the ground is lighter and more delicate.

When a gold ornament alone is used on a coloured ground, the colour of the ground is carried into it, by ornaments of hatchings worked in the ground colour on the gold itself; of this the Student will observe many examples.

When ornaments in a colour are on a ground of a contrasting colour, the ornament is separated from the ground by an edging of lighter colour, to prevent all harshness of contrast.

When, on the contrary, ornaments in a colour are on a gold ground, the ornaments are separated from the gold ground by an edging of a darker colour, to prevent the gold ground overpowering the ornament.

In other cases, where varieties of colour are used on a coloured ground, a general outline of gold, of silver, or white or yellow silk, separates the ornament from the ground, giving a general tone throughout; in their carpets and low-toned combinations of colour, a black general outline is used for this purpose.

Their object appears to be (in their woven fabrics especially) that each ornament should be softly, not harshly, defined; that coloured objects, viewed at a distance, should present a neutralized bloom; that each step nearer should exhibit fresh beauties—a close inspection the means whereby these effects are produced.

In the preceding list an attempt has been made to show, as far as the limits of a Catalogue will allow, how each article in the Collection is in accordance with or departs from these general principles, and others more particularly expressed. In conclusion, let the Student bear in mind that these objects have been gathered together for his instruction, and that he might by their contemplation obtain a *knowledge of principles* which have pervaded all the perfect efforts of artists in all times, and which we may now presume to be discovered truths, and are therefore not wisely to be rejected; let him, on the other hand, *carefully avoid any attempt to copy or reproduce them;* that which most faithfully represents the wants, the sentiments, and faculties of one people, is inadequate to express those of another people under totally different conditions.

The principles belong to us, not so the results; it is taking the end for the means; if this Collection should lead only to the reproduction of an Indian style in this country, it would be a most flagrant evil.

The temporary exhibition of the Indian and other Eastern Collections in "The Great Exhibition of 1851," was a boon to all those European artists who had an opportunity of studying them; and let us trust that the foresight of the Government, which has secured to us a portion of those collections as permanent objects of study, will lead to still higher results.

May 1852. OWEN JONES.

APPENDIX D.

General principles.

PRINCIPLES of DECORATIVE ART, discussed in a series of Lectures, by OWEN JONES, Esq.

1. The decorative arts arise from, and should properly be attendant upon, architecture.

2. Architecture is the material expression of the wants, the faculties, and the sentiments of the age in which it is created.

Style in architecture is the peculiar form that expression takes under the influence of climate and materials at command.

3. As architecture, so all works of the decorative arts; should possess fitness, proportion, harmony, the result of all which is repose.

4. Construction should be decorated. Decoration should never be purposely constructed.

That which is beautiful is true; that which is true must be beautiful.

On general form.

5. Beauty of form is produced by lines growing out one from the other in gradual undulations: there are no excrescences; nothing could be removed and leave the design equally good or better.

Decoration of the surface.

6. The general forms being first cared for; these should be subdivided and ornamented by general lines; the interstices may then be filled in with ornament, which may again be subdivided and enriched for closer inspection.

On proportion.

7. As in every perfect work of architecture a true proportion will be found to reign between all the members which compose it, so throughout the decorative arts every assemblage of forms should be arranged on certain definite proportions; the whole and each particular member should be a multiple of some simple unit.

On harmony and contrast.

8. Harmony of form consists in the proper balancing, and contrast of, the straight, the angular, and the curved.

Distribution. Radiation. Continuity.

9. In surface decoration all lines should flow out of a parent stem. Every ornament, however distant, should be traced to its branch and root.

10. All junctions of curved lines with curved, or of curved with straight should be tangential to each other.

On the conventionality of natural forms.

11. Flowers or other natural objects should not be used as ornament, but conventional representations founded upon them sufficiently suggestive to convey the intended image to the mind, without destroying the unity of the object they are employed to decorate.

The Laws which govern the employment of Colour illustrated by the Woven Fabrics of the Collection.

On colour generally.

12. Colour is used to assist in the developement of form, and to distinguish objects or parts of objects one from another.

13. Colour is used to assist light and shade, helping the undulations of form by the proper distribution of the several colours.

14. These objects are best attained by the use of the primary colours on small surfaces and in small quantities, balanced and supported by the secondary and tertiary colours on the larger masses.

15. The primary colours should be used on the upper portions of objects, the secondary and tertiary on the lower.

(FIELD'S CHROMATIC EQUIVALENTS.)

16. The primaries of equal intensities will harmonise or neutralise each other, in the proportions of 3 yellow, 5 red, and 8 blue,—integrally as 16.

The secondaries in the proportions of 8 orange, 13 purple, 11 green,—integrally as 32.

The tertiaries, citrine (compound of orange and green), 19; russet (orange and purple), 21; olive (green and purple), 24;—integrally as 64.

It follows that,—

Each secondary being a compound of two primaries is neutralised by the remaining primary in the same proportions,—thus, 8 of orange by 8 of blue, 11 of green by 5 of red, 13 of purple by 3 of yellow.

Each tertiary being a binary compound of two secondaries, is neutralised by the remaining secondary—as 24 of olive by 8 of orange, 21 of russet by 11 of green, 19 of citrine by 13 of purple.

On the proportions by which harmony in colouring is produced.

17. The above supposes the colours to be used in their prismatic intensities, but each colour has a variety of *tones* when mixed with white, or of *shades* when mixed with grey or black.

When a full colour is contrasted with another of a lower tone, the volume of the latter must be proportionally increased.

On the contrasts and harmonious equivalents of tones, shades, and hues.

18. Each colour has a variety of *hues*, obtained by admixture with other colours, in addition to white, grey, or black: thus we have of yellow, orange-yellow on the one side, and lemon-yellow on the other; so of red,—scarlet-red, and crimson-red; and of each every variety of *tone* and *shade*.

When a primary tinged with another primary is contrasted with a secondary, the secondary must have a hue of the third primary.

19. In using the primary colours on moulded surfaces, we should place blue, which retires, on the concave surfaces; yellow, which advances, on the convex; and red, the intermediate colour, on the undersides; separating the colours bywhite on the vertical planes.

When the proportions required by proposition 16 cannot be obtained, we may procure the balance by a change in the colours themselves; thus, if the surfaces to be coloured should give too much yellow, we should make the red more crimson and the blue more purple,—*i.e.* we should take the yellow out of them; so if the surfaces should give too much blue, we should make the yellow more orange and the red more scarlet.

On the positions the several colours should occupy.

20. The various colours should be so blended that the objects coloured, when viewed at a distance, should present a neutralised bloom.

21. No composition can ever be perfect in which any one of the three primary colours is wanting, either in its natural state or in combination.

22. When two tones of the same colour are juxtaposed, the light colour will appear lighter, and the dark colour darker.

23. When two different colours are juxtaposed they receive a double modification,—first, as to their tone (the light colour appearing lighter and the dark colour appearing darker); secondly, as to their hue, each will become tinged with the complementary colour of the other.

On the law of simultaneous contrasts of colours, derived from Mons. Chevreul.

24. Colours on white grounds appear darker; on black grounds, lighter.

25. Black grounds suffer when opposed to colours which give a luminous complementary.

26. When ornaments in a colour are on a ground of a contrasting colour, the ornament should be separated from the ground by an edging of lighter colour,—as a red flower on a green groud should have an edging of lighter red.

27. When ornaments in a colour are on a gold ground, the ornaments should be separated from the ground by an edging of a darker colour.

On the means of increasing the harmonious effects of juxtaposed colours. Observations derived from a consideration of oriental practice.

28. Gold ornaments on any coloured ground should be outlined with black.

29. Ornaments of any colour may be separated from grounds of any other colour by edgings of white, gold, or black.

30. Ornaments in any colour, or in gold, may be used on white or black grounds, without outline or edging.

31. In "self-tints," tones, or shades of the same colour, a light tint on a dark ground may be used without outline; but a dark ornament on a light ground requires to be outlined with a still darker tint.

APPENDIX E.

PRINCIPLES of SCIENCE and ART, being the conclusion of Professor FORBES'S Lecture on Animal Forms.

I HAVE endeavoured to make the knowledge acquired in my profession as a naturalist, gathered in paths and byways trodden only by the votaries of science, useful to you who are occupied with the delightful study of design. We seem to be working in different directions; we are really only pursuing by different methods the same pleasant and ennobling task. Art lies in nature like honey in a flower. The artist of every grade, and the naturalist of every denomination, are the bees who gather that honey for wholesome and delicious food. What, after all, are the harmonies and consistent laws, and admirable types, that are the chief aim of the naturalist to discover but the laws of the art that is in nature? Art is the expression to human sense of the beautiful in nature. The Creator, of whom that beautiful is the thought, never works except in perfect truth. The laws of beauty that can be elicited from the study of His works must ever constitute the legitimate code for the artist. It is not through the *mere imitation of God's productions that we can hope to benefit and elevate art labour.* No, it is by the understanding of them that we can do so. And in order to understand, we must first learn through science. Thus it is that science becomes the hand-maid, even as she is the sister of art. To learn is a laborious and life-long process, unless we are aided by being taught. Schools like this great and wisely-aimed institution, make the way short, and bring home the benefits that result from sound knowledge and training to a generation which otherwise must have lost time searching in the dark.

One word more. Let me recall to your recollection the principle with which I started—that fitness of construction and adaptation to purpose are distinct elements in the animal frame from ornamentation; that decoration, though often united with and subserving the purposes of the part or body decorated, is beauty superadded to use. Thus works the Divinity. The man must be rash indeed, obtuse and unrefined, who does not infer the worthiness and nobleness of the origin and pursuit of decorative art.

Prospectus.

BOARD OF TRADE DEPARTMENT OF SCIENCE AND ART.

OFFICES: MARLBOROUGH HOUSE, PALL MALL, LONDON.

THE following Treasury Minute will explain the objects of the Department which was constituted in April 1853.

"TREASURY MINUTE.

"Write to Sir Emerson Tennent, and inform him that my Lords have had under their consideration his letter of the 16th instant, detailing at some length the views of the Lords of the Committee of Privy Council for Trade, as regards the question of 'extending a system of encouragement to local institutions for practical science in this country, similar to that already commenced in the Department of Practical Art, and the arrangements necessary for furnishing, through the instrumentality of one department of the Executive Government, the means for mutual co-operation and correspondence to every district of the kingdom, where the local intelligence and energy of the inhabitants shall create Schools of Industrial Science and Art;' and submitting the expediency of blending into one estimate the charges hitherto stated separately to Parliament, under the heads of 'Geological Survey and Museums of Practical Geology, London and Dublin;' and 'Practical Art Department, including Schools of Design.' Request Sir E. Tennent to inform the Lords of the Committee that their Lordships concur generally in the plans proposed in this letter as the most effectual means of giving effect to the recommendation of Her Majesty at the opening of the session, with a view to the advancement of 'practical science.'

"My Lords concur in the remarks of the Lords of Privy Council for Trade, as to the best mode in which the efforts of Government can be directed, with a view to the encouragement of local institutions for practical science; they agree that that object will be best attained by the creation in the metropolis of a school of the highest class, capable of affording the best instruction and the most perfect training, which can alone be hoped for from an institution which has the command of the most eminent and distinguished talent; the advantages of which will be experienced by minor institutions throughout the kingdom, not only as furnishing a central source of information, but as a means of furnishing competent and well-qualified teachers for local institutions, and of completing the education of pupils who desire higher accomplishments than can reasonably be expected from minor schools.

"And my Lords entirely concur with the Lords of the Committee of Council for Trade, that it is desirable to leave the management of such local institutions as much as possible to the authorities on the spot, confining their direct support mainly to affording facilities and aid in obtaining suitable and accomplished teachers, and the necessary apparatus and instruments of the most approved description, so essential to the success of such institutions, and generally, by affording advice and assistance from time to time based upon the extended experience which the Central School must enjoy; and which will give it the character rather of a national than a mere metropolitan institution.

"But while my Lords fully concur with the Lords of Committee of Trade as to the great utility of such institutions, and are ready to admit that Parliamentary grants could not be sanctioned for more useful objects than those contemplated in their Lordships' letter, immediately connected as they are with the success of our various industries, and calculated as they are to aid in the competition to which those industries will be more and more exposed in the great neutral markets of the world, and in the development of the numerous natural resources of the country, and especially those of mining and agriculture: yet my Lords concur in the views expressed by the Lords of Committee of Trade, that every means should be used to render these institutions as much self-supporting as possible, and that in the plans adopted, that object should always be borne in mind. My Lords adopt this view, not only because they feel it incumbent upon them to confine the public expenditure to the lowest limit, but also because they entertain a belief that the utility of such institutions is great in proportion as they are self-supporting.

"Request Sir E. Tennent to inform my Lords of the Committee that they entirely concur in the proposed arrangement, which will unite in one department, under the Board of Trade, with the Departments of Practical Art and Science, the kindred and analogous institutions of the Government School of Mines and Science, the Museum of Practical Geology, the Geological Survey, the Museum of Irish Industry, and the Royal Dublin Society, all of which are in part supported by Parliamentary grants; and my Lords have given directions that the estimates for all these institutions shall be brought together under the general head of 'Board of Trade Department of Science and Art.' From this arrangement, by which the whole of these institutions will be brought under one common superintendence, and by which the advantages of each may be in some degree made to contribute to the success of the whole, my Lords anticipate much public benefit."

OFFICES OF THE DEPARTMENT.

MARLBOROUGH HOUSE, PALL MALL, LONDON.

The Offices for the transaction of business are open from 10 to 4 daily, except the usual holidays at Government offices.

OFFICERS OF THE DEPARTMENT.

Joint Secretaries.—HENRY COLE, Esq., C.B.; Dr. LYON PLAYFAIR, C.B.

Registrar.—W. R. DEVERELL, Esq.

Clerks.—G. R. WYLDE, W. R. DEVERELL, C. COMYNS.

Storekeeper.—W. G. GROSER.

I.

SECTION OF ART.

For the present, as a temporary arrangement, to meet the growing wants of the public for education in Art applied to Industry, accommodation is afforded, by the gracious permission of Her Majesty the Queen, for THE OFFICES, THE MUSEUM, THE LIBRARY, THE LECTURE-ROOM, AND THE SPECIAL CLASS-ROOMS, at Marlborough House.

OFFICERS.

Secretary and Inspector.—HENRY COLE, Esq., C.B.
Superintendent of Art.—RICHARD REDGRAVE, Esq., R.A.

II.

ORIGIN AND OBJECTS OF THE SCHOOLS OF ART.

ORIGIN AND OBJECTS.—The Department of Practical Art was formed in February 1852, for the purpose of increasing the efficiency of the Schools of Design which had been established in 1837, upon the recommendation of the Select Committee of the House of Commons, appointed in 1835, to "inquire into the best means of extending a knowledge of the arts and of the principles of design among the people (especially the manufacturing population) of the country." This committee recommended the formation of an institution, where "not theoretical instruction only, but the direct practical application of the arts to manufactures ought to be deemed an essential element." The School of Design was accordingly established.

The following passages from the several Reports of the Council of the School of Design show that the object for which it was founded has been always borne steadily in mind. In 1836, the council stated, "the object of the proposed school is to afford the manufacturers an opportunity of acquiring a competent knowledge of the fine arts, as far as the same are connected with manufactures."

In 1842, classes were proposed to be formed, for "the study of the various processes of manufacture and the practice of design for individual branches of industry;" but little appears to have been carried into effect.

In 1843 the council declared, that "though this school, to a certain extent, occupies common ground with ordinary drawing schools, it has beyond this a specific purpose, from which, in fact, it derives its name. It is termed a School of Design, not a school of drawing; nor is it a school for every kind of design, but for one kind only, viz., ornamental, to which accordingly all the exercises of the pupils, even from the commencement, must have a reference." "The acquisition of skill in drawing is only a preliminary step to the real business of the school, which is to teach the art of designing ornament, both in respect of its general principles and its specific application to manufacture."

In 1847 the council announced, that it was their "endeavour to devise and carry into effect a systematic and complete course of instruction, which should embrace the theory and principles of ornamental design (including the history and explanation of the different styles), and the application of those principles to the various kinds of manufacture, to the end that the power of making original designs may be acquired by the pupil, and may be exercised by him whilst in the school."

It is the duty of the new Department to endeavour to carry out more completely and to give practical effect to these views.

The instruction afforded at Marlborough House consists in—

I. The study and examination of the finest specimens of Ornamental Art;

II. Attendance at demonstrations, lectures, &c., on the principles and practice of Ornamental Art.

III. The study and practice of those special processes of Manufacture which govern the character of Design and lead to its production.

III.

Museum.

MUSEUM AND LIBRARY OF ORNAMENTAL ART.

The rooms of the Museum were opened permanently for use on Monday the 6th day of September 1852.

1. The Contents of the Museum.

A Museum is being formed, to contain fine examples of Ornamental Art, to which access may be had by students and manufacturers for the purpose of examination, study, and copying; and by the Public for general instruction. The nucleus of the Museum consists of the examples selected from the Exhibition of the Works of Industry of all Nations, by a Committee appointed by the Board of Trade, consisting of Mr. H. Cole, C.B., Mr. Owen Jones, Mr. Pugin, and Mr. R. Redgrave, R.A., and purchased by a Treasury grant of 5,000*l.* These are works in precious and other metals—in pottery, glass, wood, and woven fabrics, chosen for qualities which illustrate true principles of design, or display high excellence in workmanship. The reasons which influenced the Committee in their selection are fully stated in the Catalogue, which is published. (price 5*d.*) Besides these, the Museum contains the articles of manufacture purchased for the use of the School of Design which had been removed from Somerset House, with some presents and loans of valuable specimens from Her Majesty the Queen, and from manufacturers and others.

Patterns of modern manufactures, especially woven fabrics—such as printed goods of all kinds, silks and ribbons, both Foreign and British—are collected periodically, and are open for inspection by manufacturers and students.

A small room has been fitted up with examples of modern carpets, paper hangings, garment fabrics, pottery, glass, papier maché, &c., which are intended to illustrate FALSE PRINCIPLES of Decoration, and to present types of what ought to be avoided.

Library.

2. A Library of Books, Prints, Drawings, &c.

Librarian and Keeper of the Casts.—R. N. Wornum, Esq.
Clerk to the Library.—Mr. Laskey.

The Library, consisting at present of about 2,000 volumes, portfolios of prints, drawings, &c. relating to Decorative Art and Ornamental Manufactures, is open for the use of students, manufacturers, and the public in general, subject to the rules of the Department. An alphabetical Catalogue is already accessible, and as soon as possible a Classed Catalogue will be prepared, which will enable every manufacturer to ascertain readily what works exist in the Library which refer to any particular species of Ornamental Manufactures in which he may be interested; and arrangements will be made to enable him to consult them with the utmost facility.

3. Collection of Ornamental Casts.

Ornamental Casts.

The want of sufficient accommodation has limited the exhibition of the numerous Ornamental Casts in possession of the Department to a small collection of about 100 specimens illustrative of Renaissance Ornament, and the specimens of this particular style have been chosen and arranged by Mr. Wornum in preference to any other, because there is no similar collection accessible to the Public in the Metropolis. The other casts belonging to the Department, amounting to about 1,500 specimens, which are arranged in the basement and cellars of Marlborough House, are accessible only to students and persons consulting the works in the Museum.

4. Rules for Admission to the Museum, Library, &c.

Rules for admission to Museum.

Clerk to the Museum.—Mr. Worsnop.

To ensure the Museum being kept as a *place of study*, and to provide a fund for renewing the examples and increasing their number, the following provisional regulations have been sanctioned by the Lords of the Committee of Privy Council for Trade—

1. The Museum will be open from November 1 to March 1, from 10 to 3; from March 1 to November 1, from 10 to 4, except the appointed vacations; and from July 15 to September 15, when the Museum is closed to afford the Committees of the Local Schools the opportunity of borrowing the articles under certain conditions.

2. On *Mondays* and *Tuesdays*, and during Easter and Christmas weeks, the Public are admitted free; but on these days examples cannot be removed from their cases for study.

3. On *Wednesdays*, *Thursdays*, and *Fridays*, Persons not Students are admitted on payment of 6*d.* each, and any single example may be copied on payment of an additional 6*d.*; or any number of examples in *one* portfolio, on payment of 1*s.* additional, each person: Manufacturers and others, by payment of an annual subscription of 1*l.* 1*s.*, may obtain a ticket of admission, transferable to any member of their firm, or any person in their employ. (From December 26 to January 6 inclusive, and during the Easter and Whitsun weeks, the Museum is closed to manufacturers and students, in order to be opened to the Public at large.)

4. All registered students of the Department have free admittance daily, upon production of their fee-receipts.

5. All students in the special classes of the Department have, in addition, the privilege of examining and copying examples, without payment of any additional fee.

6. A book is kept in which on the days given up to the students, every person desiring to inspect the Museum, or requiring the use of any articles, is to enter his name, address, and the article he requires.

7. No person is allowed to have the use of any article except in the presence of an officer of the Department; and before handling any article he will be required to wash his hands.

8. Except the fees above-mentioned, no fee or gratuity is to be received by any officer of the establishment from any person using the articles.

9. Whilst every care is taken of articles lent to the Museum for exhibition, it is necessary to state that the Department, as in similar cases, the Exhibition of 1851, the Exhibition of the Royal Academy, &c., cannot be responsible for loss or damage.

The Museum is closed on *Saturdays*, for cleaning, &c.

The Library is open daily from 10 till 9 at night.

IV.

Special Classes.

SPECIAL CLASSES MEETING AT MARLBOROUGH HOUSE,

for the following objects, and may be attended both by male and female students, except in the case of wood engraving and lithography.

Woven Fabrics.

I. WOVEN FABRICS of all kinds, including EMBROIDERY, LACE, and PAPER STAINING.—Conducted by *Octavius Hudson*, Esq.

Arrangements are made to supply to the manufacturer, student, designer, and workman all the advice and assistance which the Professor may be able to afford them in improving Art applied to Woven Fabrics and Paper Staining. He attends daily from 10 till 1.

A class of students, both male and female, meets daily to practise Ornamental Art, and to become qualified designers, or skilled in the execution of Works of Ornamental Art.

Manufacturers, Designers, &c. may consult the Superintendent on the execution of any works or designs originated by them, or obtain information as respects the examples in the Museum, or books, prints, &c. in the Library: also as respects the fitness of students of the Department to become designers, or Art workmen, &c.

Manufacturers and others who are unable to attend personally, may send their works to receive the benefit of the Superintendent's suggestions, paying the necessary postage or carriage of the same to and from Marlborough House, and transmitting the appointed fees.

Occasional Lectures will be delivered by the Superintendent.

The *Fees*, which are to be paid in advance, are as follows:—

1. Daily students (who are required to demonstrate that they possess an adequate power of drawing and painting before they are permitted to enter the class), 50*s.* a quarter, or 8*l.* a year.
2. Manufacturers, designers, or others seeking occasional advice, 6*s.* a week, or 2*s.* each separate consultation.
3. Manufacturers and others may subscribe annually 5*l.*, may attend themselves, or send their workmen, at any time to receive advice and assistance in originating or executing Ornamental Designs.

Furniture, Metals, Jewellery, Enamels, &c.

II. Principles and Practice of Ornamental Art applied to FURNITURE, METALS, JEWELLERY, and ENAMELS.—Conducted by Professor *Semper*.

Arrangements are made to supply to the manufacturer, student, designer, and workman all the advice and assistance that the Professor may be able to afford them, in improving Art applied to all kinds of Metal, Jewellery, and Enamels. Professor Semper attends daily from 10 till 1.

A class of students meet daily to practise Ornamental Art, and to become qualified as designers, or skilled workmen in the execution of works of Ornamental Art. The students may have the advantage of attending demonstrations of actual processes, such as Repoussée, Chasing, Casting, Forming, &c.

Manufacturers, Designers, &c. may consult the Professor on the execution of any works or designs originated by them, or obtain information as respects the examples in the Museum, or books, prints, &c., in the Library; also as respects the fitness of students of the Department to become designers or Art workmen, &c.

Manufacturers, and others who are unable to attend personally, may send their works to receive the benefit of any suggestion from the Professor by paying the necessary postage or carriage of the same to and from Marlborough House, and transmitting the appointed fees. Special Classes.

Occasional lectures will be delivered by the Professor.

The *Fees*, which are to be paid in advance, are as follows :—

1. Daily students (who are required to demonstrate that they possess an adequate power of Drawing and Modelling before they are permitted to enter the class), 50*s*. a quarter, or 8*l*. a year.
2. Manufacturers, designers, or others, seeking occasional advice, 6*s*. a week, or 2*s*. each separate consultation.
3. Manufacturers and others, by subscribing annually 5*l*., may attend themselves, or send their workmen, at any time, to receive advice and assistance in originating or executing Ornamental Designs.

III. Pottery, and other Manufactures. Pottery, &c.

For information on these divisions application is to be made to Professor Semper until other arrangements are made.

IV. Painting on Porcelain.—Conducted by *J. Simpson*, Esq. Painting on Porcelain.

In this class, instruction is given in the processes, and in the actual practice, of Painting on Porcelain: and the student will have the opportunity of seeing the work fired in the kiln.

Occasional Lectures on those principles of Manufacture which govern the production of Pottery are given by the Professors of the Metropolitan School of Science, &c., and the practice of painting on Porcelain will be directed and demonstrated by Mr. J. Simpson.

The students will have the privilege of making copies from celebrated Pictures by the Old Masters from Hampton Court, &c., and by various eminent artists, as well as of the finest examples of various styles of Painting on Porcelain.

Separate classes for male and female students will meet at Marlborough House on the mornings of Monday and Thursday at 11 o'clock.

Fees.

Students cannot enter for a course of a shorter period than two Sessions, for which the fees are 5*l*.; students who enter for a whole year are to pay 8*l*.

No student is permitted to enter this class who is unable to afford proof of satisfactory proficiency in Drawing and Painting, which all students will be required to give.

Applicants for admission are requested to send their names to the Secretary, accompanied with specimens of their ability.

V. For Female Students only, in the Practice of Engraving on Wood.—Conducted by Miss *Annie Waterhouse*, and Superintended by *John Thompson*, Esq. Wood Engraving.

The instruction given in this class consists in the practice of Drawing on Wood, Engraving on Wood, and Preparations for printing Wood Blocks.

The productions of the students, when required and found suitable, are used by the Department in its publications.

Students are not admissible to this class until they have acquired the power of drawing from the round.

The class meets every Morning (except Saturday) from 10 to 1 o'clock.

Fees.

Students who have attended the Metropolitan Female School, or any Local School of Art, and produce a certificate of having passed satis-

Special Classes.

factorily through the six first, the 10th, and 14th stages of the course of instruction, are admitted on payment of a fee of 30*s.* per quarter, or 5*l.* a year, paid in advance.

All other persons are admitted on payment of 50*s.* a quarter or 8*l.* a year, paid in advance.

Applicants for admission are required to submit specimens of their ability to Miss WATERHOUSE, any morning except Saturday.

Chromo-lithography.

VI. CHROMO-LITHOGRAPHY, at present for Female Students only.—Conducted by Miss *Channon* and Mr. *Vincent Brookes.*

The fees and conditions are the same as in the class for Wood Engraving.

Artistic Anatomy.

VII. The Study of ARTISTIC ANATOMY, including Drawing, Painting, and Modelling the Human Figure, &c.—Conducted by *J. Walsh*, Esq.

In these classes instruction, with *practical demonstrations*, is given by the Professor in *Drawing*, *Painting*, and *Modelling*, connected with *Anatomical Structure.*

The studies are conducted in the following groups:—

1. *Drawing in Chalk* or *Charcoal* with a view to the correct study of structure through light and shadow. The study of the antique and of Nature will, therefore, be prosecuted, step by step, in careful comparison with the bony and muscular frame-work, from casts, prints, &c.
2. *Modelling* in Clay and in Wax. In this class the principles of *Relievo* are taught, and the study from the round, whether of original figures or from fine examples, is carried on with constant reference to the test of anatomy.

In both the above classes the method of *Analysis* is adopted; so that, according to the occasion, the drawing or model, or selected portions of it, are *anatomically rendered.*

3. *The Painting* class comprehends the various methods of Painting in Water-Colour, Tempera, Oil, or Fresco: commencing with Monochrome Painting from plaster casts, and advancing to the study of coloured examples, with occasional reference to the living model.

Students desiring to enter these classes from Somerset House, or any of the Provincial Schools of Art, are required to submit to the Professor specimens of their ability, sufficient to indicate the previous acquisition of a power to draw, paint, or model, whether from the flat or round. Demonstrations are given by the Superintendent, from time to time, reviewing the chief points in the human frame, or in the structure of animals, which are of interest to the ornamental designer, painter, or modeller, with illustrations from the surrounding examples in the Studio or Museum.

These classes meet at Marlborough House on every evening in the week except Saturday, from half-past 6 to 9 o'clock.

Fees.

Students who enter this class, having obtained from the Head Master of any Local School of Art a certificate of having passed through the first six stages in the course of instruction of those Schools, are admitted on payment of a fee of 3*s.* per month.

All other students properly qualified are admitted on the payment of a fee of 7*s.* per month.

Applicants for admission to these classes are required to submit specimens of their ability to the Superintendent, and can do so on any evening, except Saturday, from half-past 6 until 9 o'clock.

Morning classes are also formed. All persons wishing to join these classes must apply, personally, to Mr. WALSH, at the hours above named, or by letter, to the Secretary, at Marlborough House. Special Classes.

VIII. ARCHITECTURAL DETAILS and PRACTICAL CONSTRUCTION.—Conducted by *C. J. Richardson*, Esq., M.I.B.A. Architectural Details.

In this class instruction is given in Linear Drawing and the use of Geometric Instruments, in connexion with the following studies:—

1. Practical Geometry and Geometric Construction, applied to Carpentry, Joiners' Work, Masons' Work, Plastering and the various branches of Constructive Architecture; Upholstery, and Interior Decoration.
2. Architectural Details, as, Architraves, Doors, Mouldings, Panels, Pilasters, Soffits, &c.; and the preparation of Working Drawings of the various members of Architectural Construction.
3. Ichnography, or the science of Planning; Skiography, or the Projection of Shadows; and Plain and Isometrical Perspective applied to the same purposes.

This class meets at Marlborough House on every evening in the week, except Saturday, from half-past 6 to 9 o'clock.

Fees.

Students who enter this class, having obtained from the Head Master of any local School of Art a certificate of having passed through the five first stages in the course of instruction of those Schools, are admitted on the payment of a fee of 3*s.* per month, for the evening, and 6*s.* for the morning.

All other students are admitted on the payment of a fee of 5*s.* per month for the evening, and 10*s.* per month for the morning.

Applicants for admission to these classes are required to submit specimens of their ability to Mr. Richardson, and can do so on any evening, except Saturday, from half-past 6 until 9 o'clock.

Morning classes will be formed to attend on two days in the week, as soon as a sufficient number of applicants have signified their desire to enter such classes. All persons wishing to join them must apply, personally, to Mr. RICHARDSON, at the hours above named, or by letter, to the Secretary, at Marlborough House.

IX. Practising the various Processes of CASTING and MOULDING, open to Male Students only.—Conducted by Signor *D. Brucciani*. Casting and Moulding.

The object in forming this class is to teach the Students of the Modelling Classes of the Department the processes of making Waste Moulds; Piece Moulds; Elastic Moulds; and the uses of Plaster of Paris, of Wax, and of Gelatine.

Course 1.—From September to the end of November 1852, on Piece or safe Moulding; about 12 demonstrations. Fee 5*s.* the course, or 6*d.* each demonstration.

Course 2.—From December 1852 to the end of February 1853 on Gelatine Moulding, or casting from the same; about 12 demonstrations. Fee 5*s.* the course, or 6*d.* each demonstration.

Course 3.—From March to the middle of August 1853, on Moulding and Casting from Nature; about 16 demonstrations. Fee 7*s.*, or 6*d.* each demonstration. Single fee for the whole course, 12*s.*

The vacations of all the Classes are—six weeks at Midsummer, from 15th of July to 31st of August; one week at Christmas, from the 24th of December; and Easter week.

V.

Lectures.

LECTURES.

Lectures during the Session, are delivered on Science and Art.

VI.

Schools of Art.

SCHOOLS OF ART.

Metropolitan.

METROPOLITAN SCHOOLS,

(Male Classes) at Somerset House; With an Elementary Branch, at the Mechanics Institute, Great Smith Street, Westminster.

Head Master.—R. BURCHETT, Esq. *Assistant Masters.*—Messrs. R. W. HERMAN, WILLIAM DENBY, H. BOWLER, W. WILLS, WALTER H. DEVERELL.

(Female Classes) 37, Gower Street.

Superintendent.—Mrs. McIAN. *Assistant Teachers.*—Miss GANN and Miss WEST.

The general course of instruction, both in the Male and the Female Schools, and in all the Local Schools (modified by circumstances) comprises:—Geometrical Drawing and Perspective:—Elementary Freehand Drawing, from the flat and from the round.—Drawing from Solid Geometrical Models.—Shading, from the flat and from the round.—Figure Drawing, from the flat, from the round, and from the life, including anatomical studies and drapery.—Modelling of ornament; and of the figure as applied to ornament.—Painting in water colour, tempera, fresco, oil, and encaustic, from examples of ornamental art, and from Nature, landscape, animals, foliage, flowers, fruit, &c.—Exercises in composition, and original designs, for decoration and manufactures.—Lectures on the history, principles, and practice of Ornamental Art.

An exceptional course for general education is established for the use of those who desire to possess some power of correctly representing objects without following the study of art professionally. The studies comprise sketching from natural and other objects in pencil, chalk, or sepia; painting in oil or water colours from examples; painting in oil or water colours from nature, as flowers, compositions of still life, &c. &c.

The students have the privilege of copying paintings from the Royal Gallery at Hampton Court, &c.; and specimens of plants and flowers from the Royal Gardens, at Kew; the managers of the Royal Botanical and Zoological Societies grant free admission to students in the advanced classes, to sketch in their gardens.

SCHOLARSHIPS.—To enable competent students to have the benefit of a continued course of instruction, and to acquire a knowledge of the principles, as well as skill in the practice of Ornamental Art, several scholarships are established, varying from 10*l.* to 30*l.* per annum, renewable yearly, by public competition among the students.

ADMISSION.—Printed forms of application for admission, and copies of the prospectus, may be obtained at Marlborough House, Somerset House, and 37, Gower Street.

As respects the Male Classes.—Students may enter the elementary school without possessing any qualification in drawing or modelling, but they must be prepared to show themselves acquainted with reading, writing, and the four first rules of arithmetic, and they must also have a knowledge of, at least, the definitions of practical geometry. *As respects the Female Classes*, students before entering the elementary school must be able to draw the copies of the letters A O S, which may be obtained at the school, and they must also have a knowledge of the names of certain geometrical forms which are contained in a text book of definitions to be purchased of Messrs. Chapman and Hall, 193 Piccadilly, or at the school, and no student will be admitted without examination upon such book. Every student desirous of entering the upper school must make drawings from the most advanced examples in the elementary school, must have a full knowledge of practical geometry and elementary perspective, and an elementary knowledge of the laws of colour; a text book of the laws of colour may purchased of Messrs. Chapman and Hall, or at the school, on which every applicant for admission to the upper school will be examined. Schools of Art.

The rooms at Somerset House will accommodate about 400 students, of whom the class for elementary drawing comprises about 150, who are admitted on probation, and are transferred to the advanced classes, as they give evidence of the requisite proficiency. The house at Gower Street for the female classes will accommodate about 150 students.

Fees for the Male Classes.—General Course, Entrance Fee, Four shillings. *Morning Classes*, Four shillings a month, Nine shillings for three months, Twelve shillings for six months; *Evening Classes*, Two shillings a month. Exceptional Course, for advanced studies, *Morning Class*, Four guineas a year, or Thirty shillings a quarter.

Fees for the Female Classes.—General Course, Entrance Fee to Elementary Class, Four shillings; to advanced and Exceptional Class, Ten shillings. Elementary Classes, Three shillings a month, Seven shillings for three months, and Ten shillings for six months. Advanced Classes, Four shillings a month, Nine shillings for three months, Twelve shillings for six months; Course for the Figure and Artistic Anatomy, Four guineas a year, or Thirty shillings a quarter; Exceptional Class, Fifty shillings a quarter, or Eight pounds a year.

The fees for attendance, as respects students already admitted into the school, must be paid in advance to the clerk, before the expiration of the four first days in the month; a receipt will be given by the clerk, which the student must be prepared to produce in the school when required.

Students who do not pay their fees before the expiration of the first four days, or produce a certificate accounting for their absence, will be considered to have left the school, and if they desire to re-enter it, must make application in the usual form, pay the entrance fee, and wait their turn for admission in case the school should be full.

Hours of Attendance for the Male Classes.—*Morning:* Elementary class, from 10 to 1. Advanced classes, from 10 to 3. *Evening:* All the classes from half-past 6 to 9.

Hours of Attendance for the Female Classes.—*Morning:* Elementary class, half-past 10 to half-past 1. Advanced classes, 2 to 5. *Evening:* on Mondays and Wednesdays, 6 to 8.

The daily attendance of each student is registered; and any irregularity of attendance is required to be explained, to ensure the continuance of his or her name upon the books.

Vacations.—Saturday in every week; six weeks at Midsummer, from the 15th of July to the 31st of August; one week at Christmas, from the 24th December; and Easter week.

Local Schools of Art.

LOCAL SCHOOLS OF ART RECEIVING PARLIAMENTARY GRANTS IN AID,

supported by a Parliamentary grant equivalent to the amount raised in the locality: subject to the Local Committee in respect of general management and to the Department in respect of education.

SCHOOLS OF ART (*heretofore called Schools of Design*) have been established, and are in operation in the following places:—

SCHOOL.	Amount of Parliamentary Grant in aid of Instruction.	Secretary.	Head Master.
	£		
Belfast -	600	Samuel Vance - -	C. L. Nursey.
Birmingham -	600	C. H. Jagger - -	George Wallis.
Cork - -	500	T. S. Dunscombe -	R. R. Scanlan.
Coventry -	200	Luke Dresser - -	F. R. Fussell.
Dublin - -	500	George Connor - -	H. M'Manus.
Glasgow -	600	James Ritchie - -	C. H. Wilson.
Leeds - -	200	W. H. Traice - -	Thomas Gaunt.
Limerick -	150	R. Anglim - -	D. W. Raimbach.
Macclesfield -	300	Thomas Kelly - -	George Stewart.
Manchester -	600	Richard Aspden - -	J. A. Hammersley.
Newcastle -	150	Thomas Burnet - -	W. B. Scott.
Norwich -	150	Isaac Williams - -	John Heaviside.
Nottingham -	450	W. Enfield - -	Thomas Clark.
Paisley - -	400	Messrs. Martin and Hodge	William Stewart.
Potteries -	600	John Shirley - -	Silas Rice.
Sheffield -	600	B. Wightman - -	Y. Mitchell.
Spitalfields -	450	Arthur Dear - -	
Stourbridge -	150	C. W. Gibson - -	A. M'Callum.
Worcester -	150	Henry Aldrich - -	J. Kyd.
York - -	150	J. B. Atkinson - -	Thomas Cotchett.

SCHOLARSHIPS.—Several scholarships, conferring the privilege of free attendance at all the classes and lectures, use of the Museum, &c. are awarded to students.

LOCAL SELF-SUPPORTING SCHOOLS have been established at the following places:

School.	Secretary.	Master.
Metropolis:		
St. Thomas Charter House	Rev. W. Rogers -	J. C. Lanchenick.
Finsbury, 3, William Street, Wilmington Square.	W. De la Rue - -	C. P. Slocombe.
Aberdeen - - -	A. Yeats - -	P. Cleland.
Birkenhead - -	Rev. Dr. Baylee -	C. Wilson.
Burslem - - -	Joseph Mayer -	W. J. Muckley.
Chester - - -	Rev. A. Rigg - -	E. A. Davidson.
Durham - - -	Rev. T. C. Durham -	George Newton.
Dudley - - -	Rev. W. B. Wilkinson -	Robert Cochrane.
Hereford - - -	J. F. O. Fowler -	J. S. Clifton.
Swansea - - -	B. Griffith - -	R. J. Hamerton.
Waterford - - -	J. A. Blake - -	J. D. Croome.

VII.

ANNUAL EXHIBITIONS

Exhibitions.

of the works of the students of all the Schools take place in the rooms of Marlborough House until other accommodation is provided. Medals are awarded to students exhibiting the most meritorious works. The Examiners are Sir C. L. EASTLAKE, P.R.A., and D. MACLISE, Esq., R.A., with R. REDGRAVE, Esq., R.A., the Art Superintendent.

THE SPECIAL PRIZE LISTS

Prize List.

can be obtained of the Secretary, and at Somerset House.

VIII.

ELEMENTARY CLASSES, OR SCHOOLS FOR DRAWING AND MODELLING.

Elementary Drawing.

Teachers Training Master.—*J. C. Robinson, Esq.*, Marlborough House.

The Lords of the Committee of Privy Council for Trade having had under their consideration the Report of the Select Committee of the House of Commons on the School of Design, in which the Committee recommend "the important object of widely diffusing sound elementary instruction throughout the country," hereby give notice, that they are willing to assist, so far as the means at their disposal permit, in establishing classes for acquiring elementary instruction in Art, in connexion with existing public schools and institutions in various localities, with a view of diffusing a knowledge of Art among all classes of the public, whether artisans, manufacturers, or consumers, and of preparing students for entering the Schools of Art, heretofore known as Schools of Design.

Schools of Art already exist in the Metropolis: one for males at Somerset House, with an elementary branch at Westminster; one for females at 37, Gower Street, Bedford Square; and one mixed school at Spitalfields; as well as mixed schools throughout the kingdom, at Belfast, Birmingham, Cork, Coventry, Dublin, Glasgow, Leeds, Limerick, Macclesfield, Manchester, Newcastle, Norwich, Nottingham, the Potteries, Paisley, Sheffield, Stourbridge, Worcester, and York.

Towards aiding the establishment of classes, or schools for acquiring elementary instruction in art, in the advantages of which it is desirable that all classes of the community should have the opportunity of sharing, my Lords are willing—

1. To appoint a competent master, and to guarantee the payment to him of a certain income for a limited period, in case the fees to be derived from the instruction of the scholars should not suffice to pay the master's salary.
2. To assist in furnishing samples of suitable drawing copies, models, coloured examples, and books, at half the prime cost of them.
3. To afford samples of drawing materials, such as black boards, drawing-boards, paper, slates, chalk, pencils, &c.; and to give such information as will enable the managers and scholars to obtain those materials in the readiest way.

On the following conditions:—

1. That a Committee of Management be formed, either by corporate or parochial authorities, or persons engaged in schools of any description, or by persons interested in the object, or that a responsible

person come forward who must engage to give effect to the following regulations:—

(*a*) To give the names of not fewer than *three* public schools for boys and girls in the locality willing to receive at least one lesson per week in drawing. Either the children of the schools must pay at the rate of 1*d.* each per week, or the managers of the school must pay a sum of 5*l.* at least a year towards the expenses.

(*b*) If a distinct school for drawing is required, than the Committee are to provide, keep clean, warm, and light a suitable room, at their own liability; and to give the names of not less than twenty male or female scholars who will attend the school, if opened, for a period of not less than three months, at a payment of not less than 6*d.* per week each scholar.

2. That such Committee shall be prepared to collect, and account for, the fees paid by the several schools and from the students in the separate schools; conduct and manage the school; provide for stated and periodical visits of inspection by members of the Committee; be responsible for the attendance of the master; contribute at least half of the fees received towards his salary; dismiss him for incompetency or misconduct, reporting the same to this Department; engage to follow the course of instruction prescribed, and make an annual report on the proceedings of the school, on or before the 31st of October.

3. The hours of attendance and the amount of fees to be paid by the Scholars to be regulated by the Committee and the Inspectors of the Department, according to local circumstances.

Communications respecting the establishment of such classes and schools, marked on the address "Elementary Instruction in Art," to be addressed

To the Secretaries of the
Department of Science and Art,
Marlborough House, Pall Mall, London.

Form of Requisition for an Elementary Drawing School.

The following requisition (of which a printed copy may be obtained by application to the Secretaries of the Department of Science and Art, Marlborough House, London) must be filled up. If the printed form is not used, then the requisition should be written out on foolscap paper.

Requisition for establishing Classes for acquiring of Knowledge in Form and Colour in the Public Schools, or for the Establishment of a School of Elementary Art (*as the case may be*) at

To the Secretaries of the Department of Science and Art.

We, the undersigned [*members of the corporation of , or of the vestry of , or connected with the school of or otherwise, as the case may be*], being desirous of having Elementary Instruction in Form and Colour given in the Public Schools at
and of establishing a separate school for that purpose at [*as the case may be*]
in connexion with the Department of Science and Art, hereby request you to move the Lords of the Committee of the Privy Council for Trade to nominate a master for the purpose, and to assist in providing examples, copies, &c. necessary for the use of such classes and school, for which we are willing to pay half the prime cost.* And in consideration of such

* The prime cost to the Department of a full series of examples is estimated at about 15*l.* 14*s.* for each separate public school, and 66*l.* for the central school. The Department is prepared to furnish the examples at half these amounts, viz., 7*l.* 17*s.* for each public school, and 33*l.* for the distinct school.

assistance, we hereby undertake to form ourselves into a Committee of Management, to see that instruction is given to all the scholars in each public school, and to provide, keep clean, warm, and light a suitable room, at our own liability, for the separate school; to keep the examples for the use of the school, and to preserve the same to the best of our ability; to collect and account for the fees according to such rates as may be agreed upon between ourselves and the Inspectors of the Department of Science and Art, it being understood that in no case is the fee to be at a less rate than 6*d.* a week for each scholar attending the separate school; to apply the whole of the fees paid by the public schools and at least half of the fees of the separate school in paying the salary of the master; to conduct and manage the separate school; to visit and inspect it at proper intervals; to be responsible for the proper attendance of the master, and to dismiss him for incompetency or misconduct, reporting such dismissal to the Department; to see that the course of instruction prescribed is properly followed; and to make an Annual Report on the proceedings of the school on or before 31st October.

And herewith we append the names of

1.—
2.—
3.—

being Public Schools in

and also the names of twenty persons who are willing to attend the separate school, if established, for a period of not less than three months.

[Here follow the signatures and addresses of the requisitionists.]

[Then follow the names and occupations of the persons who propose to attend the separate school.]

No. 9.—*Information to be furnished by the Locality.*

Proofs of the desire of the neighbourhood to participate in the Drawing School.

To enable the Board of Trade to consider, with reference to claims from other places, the application dated the day of from for assistance in forming an Elementary Drawing School and classes, it is necessary that replies to the following inquiries be returned to the Secretaries of this Department.

1. What Public Schools, for either sex, already exist in which make any charge whatever for instruction? (Underline those Schools where drawing of any kind is taught.)

2. State name of every School in the Managers of which would be willing to accept the advantage of instruction from a Drawing Master appointed by the Board of Trade, who should give in that School an hour's lesson publicly, at least once a week, to all the Scholars; for which instruction the Scholars would be willing to pay at least at the rate of 1*d.* per week, or the Managers would be willing to pay to such Master a sum of at least 5*l.* a year.

3. Are the Committee of Management of the proposed Drawing School of opinion that they would be able to form a class for teaching Drawing to Students occupying a higher position in society than artizans; and who would pay at least 2*s.* a week?

4. Are the Committee of Management of opinion that they would be able to obtain subscribers, say of 1*l.* and upwards a year, who might have the privilege of presenting Students to the proposed School to pay a lower fee than 6*d.* a week for the Artizan Class, and a lower fee than 2*s.* for the General Class?

5. Would the Committee of Management, after duly encouraging the teaching of the simplest elements of drawing in the local Public Schools, be willing that every Student under 16 years of age, before admittance to the proposed Drawing School, should be required to possess the ability to draw the letters A O S in air outline,* of the height of 12 inches?

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* Copies of these letters are published by Messrs. Chapman and Hall, 193, Piccadilly, London.

Official arrangements for establishing local Schools.

No. 27.—*Official Arrangements for Elementary Schools.*

The requisition for elementary classes and instruction at being under the favourable consideration of the Board of Trade, the requisitionists are requested to supply information on the following points of inquiry.

1. The names and addresses of the Chairman, Treasurer, and Secretary of the proposed Committee.

2. The name of the party with whom correspondence from this Department is to be carried on.

3. The name of the street in which the proposed school is to be situated.

4. A ground plan of the room or rooms proposed to be used for the school, and a statement of the arrangements proposed for lighting by day and night, ventilation, &c., should be forwarded. (The Art Superintendent will send advice on this subject, if the information supplied is not sufficient.)

5. Whether the school be already provided with suitable desks and drawing boards? if not, it is recommended that those described in the accompanying pamphlet, pages 21 and 22, be ordered by the Local Committee. If so ordered, when are they likely to be ready?

6. Are the Committee prepared to order the collections 1, 2, and 3, named at pages 23 and 24?

7. When can the school be opened?

8. Do the Committee agree to pay the master the whole of the fees of the public schools, and half the fees of the distinct school, and concur in the conditions of the accompanying form of appointment of the master?

Arrangements for rooms.

No. 28.—*Memorandum respecting the choice of Rooms for a Drawing School.*

1. It must be ascertained what number of students are likely to attend, or it must be decided whether any limit is to be set to the numbers.

2. Whether the greater number of pupils are likely to be evening or afternoon scholars, *i. e.*, whether the school is to be opened in the afternoon or evening, or both.

3. The size of the apartment will depend on the number of students which it is proposed to accommodate. Generally speaking, it will be necessary to allow to each student a space of two and a half feet square, and hence, by marking off on the floor the space which, consistently with the direction of the light and other considerations, may be occupied by benches, it will not be difficult to ascertain the suitableness of a room for the accommodation of the proposed number of scholars, so far as space is concerned.

4. If the school is to be opened only during the evening, and consequently for the greater part of the year to be lighted by lamps or gas, one of the chief difficulties in the choice of a room, namely, the quality and direction of the daylight, will be in a great measure avoided. If it is to be a day school, the following rules respecting the light must be attended to:—

a. The aspect should, if possible, be northerly or easterly.

b. The windows should reach at least at twelve feet above the floor; and in all cases side windows are preferable to skylights.

c. If skylights are unavoidable, the glass should be ground or otherwise rendered partially opaque, to prevent the passage of the direct rays of the sun. The same precaution must be taken if a room has side windows looking towards the south or west.

5. It is desirable that proper provision be made for the good ventilation of the room.

6. It is desirable that the walls of the room should be one colour—an olive green of rather a neutral tint is preferable.

7. A large press should be provided to hold the drawing copies, &c.

No. 21. *Form of the Appointment of a Master.*

Form of appointment for Masters.

At the Council Chamber, Whitehall,
the day of 185 .

By the Right Honourable the Lords of the Committee of Privy Council appointed for the consideration of all matters relating to Trade and Foreign Plantations.

With the view of affording temporary aid in promoting the establishment of a drawing school, and drawing classes in my Lords are prepared to contribute towards the income of the master of the proposed school, during the first year of its existence, at the rate of £ a year, certain; and, if the master's share of the fees to be received for instruction do not, when added to the sum of £ make his whole receipts £ for the year, then my Lords will be prepared to make up the deficiency so that his income shall amount to £ for the first year. After the expiration of the first year, whether any allowance is to be afforded in aid of the master's income must depend upon the position of the school, and future arrangements with the Local Committee.

In granting this assistance, it must be understood that the master must teach only from the examples and copies recognized by the Department of Science and Art, and according to the course recommended. He must endeavour to render the school useful to *all* classes of the community. He must give instruction in drawing in any schools which the Local Committee may select, besides the central drawing school. He is to consider himself subject to the authority of the Local Committee, and their officer: and the continuance of his engagement after the first six months must depend upon the pleasure of the Local Committee. It is understood that the master is to be entitled to the whole of the fees of the several schools he teaches, and half the fees received from the students of the distinct school, in addition to the salary of .

Upon these terms my Lords are pleased to appoint to the office of master of the drawing school at and his duties and salary are to commence on the day of

——————— *Secretary of the Department of Science and Art.*

The Duties of the Masters, with a List of the Articles and Examples requisite for Teaching.

Requisites for teaching Drawing.

First Elementary Instruction.

Elementary iustruction in art may be divided into two grades. The commencing or primary classes are established with the view to give instruction in drawing simply as a language useful in every relation of life, and have reference rather to a power of expressing FORM by lines than to any ornamental or other special direction of the studies. At the same time, the examples used and the instruction given are of a character to lay a right foundation for the studies of distinct elementary drawing schools. In these the teaching, although still of an elementary character, may have a special tendency to qualify the student for entering the Government Schools of Art, or any local schools of the same kind which may hereafter be founded.

Qualifications and Duties of Masters.

Masters appointed to elementary drawing classes are expected to be acquainted with the works used in the Department on geometry and perspective; they must have passed successfully through the four first stages of the instruction given in the Schools of Practical Art, as well as a class for free-hand drawing of the solid forms used in the elementary schools; they must be acquainted with the simple laws of colour as embodied in the diagram of colour. Every distinct elementary drawing school should be the centre for instruction in drawing given to other schools for general education in the neighbourhood. The masters are required to give instruction at stated times, particularly in the evening, in the rooms of the central school to which they are appointed, and to attend *at least once a week at each of the schools* subscribing in the locality, as contemplated *in the paper of questions.* (See p. 17.)

Distinct Elementary Drawing Schools.

Tendency of these classes to provide students qualified to enter the Government Schools of Practical Art.

Beyond instruction in form—as a language useful to all in the daily business of life—which is given in the first elementary classes, the masters in distinct elementary schools are required to direct the studies of the students as they advance in power, with a view to their entering the Government Schools of Art, established to improve the taste of the public generally, and to impart to the artizan or mechanic such an appreciation of what is really beautiful in design in the manufactures on which he may be employed as shall enable him sucessfully to execute the works of the designer.

Qualifications and Duties of Teachers.

Masters appointed to conduct distinct elementary schools are required to possess a certificate of having passed successfully through a course of geometery and perspective, through the six first stages and stages 10 and 12 of the Government Schools of Art, and a drawing class for free-hand and colouring the solid forms supplied to elementary schools, and of possessing a knowledge of the simple laws of colour.

Furniture and Articles requisite, which must be procured at the Cost of the Locality.

The central school of a town or district, as well as the subscribing schools in connexion with it, will require to be furnished with—

Suitable desks and drawing boards. If they have to be provided, then they should be of the character recommended in the accompanying plans and section.

Description of Drawing Desk.

Fig. 1. Front view. Fig. 2. Section endways.

AA, Fig. 1. A, Fig. 2. A wooden rail screwed to iron uprights CC to hold the examples.

BB, $\frac{5}{8}$ inch rod passing through eyes in the $\frac{5}{8}$ inch iron uprights CCC to support the examples.

CCC, $\frac{5}{8}$ inch iron uprights screwed to the desk at 1, and punched at the upper end to receive the iron rod B.

DD, hollow space to hold the students pencils, knives, &c.; EE wooden rail to stiffen the uprights FFF.

GG, Fig. 1, short fillets, as shown at G, Fig. 2, placed opposite each student, to retain the board or example more upright, if necessary. H, Fig. 2, a fillet running all along the desk to prevent pencils or crayons rolling off.

The fittings A B C, specially adapted to drawing, can be attached to any writing desk at a very moderate rate.

PROSPECTUS.

NOTICE.

Manufacturers and dealers are invited to state the lowest price at which they may be disposed to supply fittings required for the schools, together with any improvements they may suggest upon the models here alluded to.

All such information will be registered, and will be open to the inspection of the managers of any school upon application at this office. The terms, however, must in all cases be a matter of private arrangement between the dealers and the managers of the school, in which this Department has no wish to interfere.

Desks may be had of Mr. Ford, 32, Great Carter Lane, Doctors' Commons, who has deposited samples at Marlborough House.

Gas-fittings may be had of W. Smith, 20, Tenter Street, Little Moorfields, or of Mr. Forrest, Nevills Court, Fetter Lane, Fleet Street.

Elevation and Section of the Desk and Drawing Board recommended for the use of the Drawing Schools in connexion with the Department.

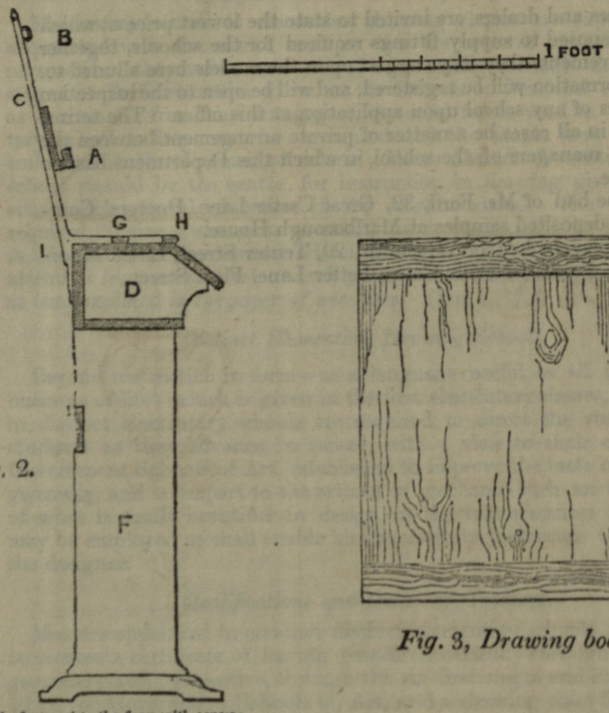


Fig. 2.

Fig. 3, Drawing board.

To be fastened to the floor with screws.

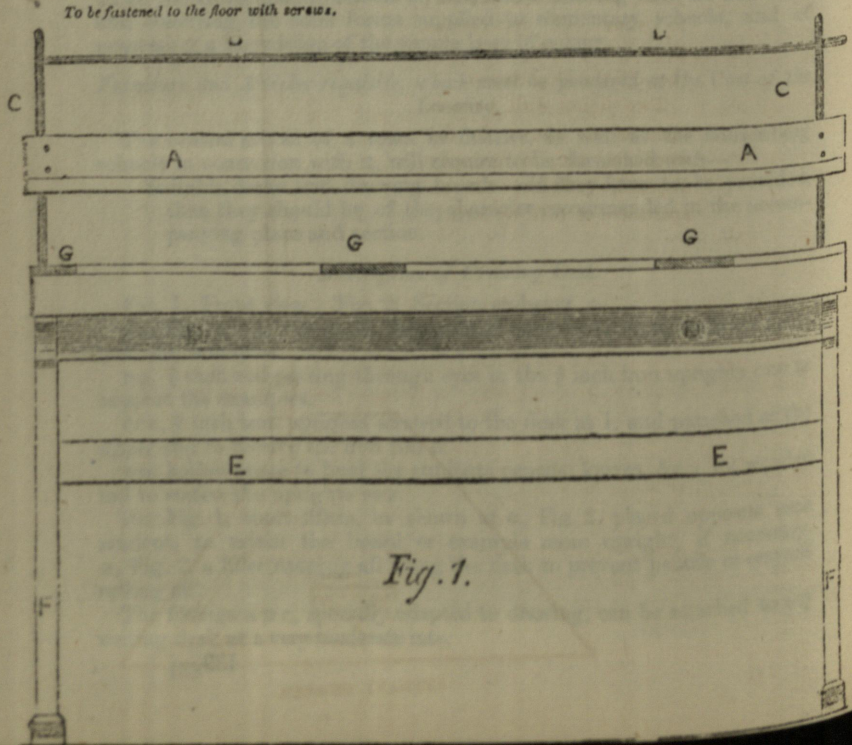
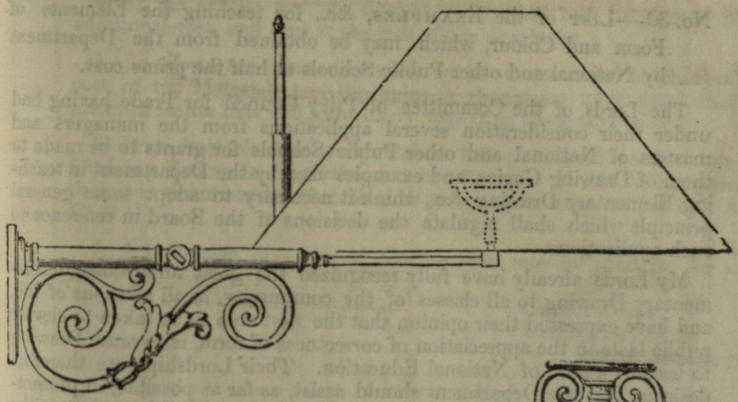
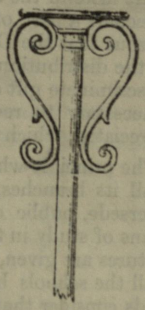


Fig. 1.

PROJECTING BURNER.

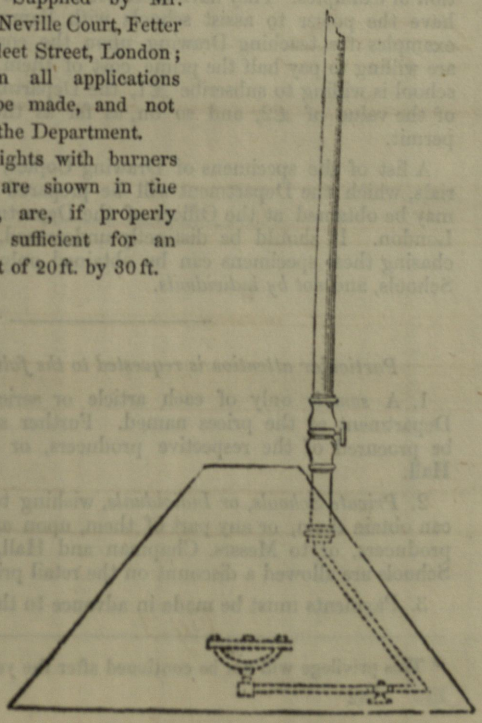




GAS BURNERS AND SHADES,

Both pendant and projecting from the wall, recommended for the use of schools in connexion with the Department of Art. Supplied by Mr. Forrest, Neville Court, Fetter Lane, Fleet Street, London; to whom all applications should be made, and not through the Department.

Two lights with burners such as are shown in the woodcuts, are, if properly disposed, sufficient for an apartment of 20 ft. by 30 ft.



PENDANT BURNER.

Terms of supplying examples.

No. 30.—LIST of the EXAMPLES, &c., for teaching the Elements of Form and Colour, which may be obtained from the Department by National and other Public Schools at half the prime cost.

The Lords of the Committee of Privy Council for Trade having had under their consideration several applications from the managers and masters of National and other Public Schools for grants to be made to them of Drawing Copies, and examples used by the Department in teaching Elementary Drawing, &c., think it necessary to adopt some general principle which shall regulate the decisions of the Board in reference to such applications.

My Lords already have fully recognized the great importance of Elementary Drawing to all classes of the community, in all relations of life, and have expressed their opinion that the first step to be taken to elevate public taste in the appreciation of correctness of form, is to cause Drawing to become a part of National Education. Their Lordships are therefore desirous that the Department should assist, as far as possible, in promoting the distribution of the means of accomplishing this object; but as the indiscriminate gift of examples to all applicants might lead to abuse, it is necessary to require some guarantee that the examples will be duly appreciated, which the mere request to have them does not imply.

The principle which governs the whole proceedings of the Department in all its branches, is to afford partial aid; and to encourage, but not supersede, public exertions in promoting Education in Art. Thus the means of study in the Museum of Ornamental Manufactures are afforded, Lectures are given, and students are enabled to obtain the best instruction in all the schools by payment of low fees in aid of the expenses; and my Lords consider that the same principle should be observed in the distribution of examples. They have therefore resolved that the Department shall have the power to assist schools with Samples of Copies, Models, and examples for teaching Drawing, upon the condition that the applicants are willing to pay half the prime cost of them.* By this means, when a school is willing to subscribe £1, the Department will furnish specimens of the value of £2, and so on, as far as the Parliamentary grant will permit.

A list of the specimens of Drawing Copies, Models, Casts, and Materials, which the Department will be prepared to furnish on these terms, may be obtained at the Offices of the Department, Marlborough House, London. It should be distinctly understood, that the privilege of purchasing these specimens can be obtained only by Public and not Private Schools, and *not by individuals.*

Particular attention is requested to the following Regulations:—

1. A *sample* only of each article or series can be obtained of the Department at the prices named. Further supplies of the same must be procured of the respective producers, or of Messrs. Chapman and Hall.

2. *Private Schools, or Individuals,* wishing to possess these Collections, can obtain them, or any part of them, upon application to the respective producers, or to Messrs. Chapman and Hall, 193, Piccadilly, London. Schools are allowed a discount on the retail prices named in the list.

3. Payments must be made in advance to the Department.

* This privilege will not be continued after the year ending 31st March 1854.

4. If the articles are not fetched away, they will be packed at an additional cost, and sent at the risk of the purchaser.

5. As efforts are constantly made by the Department to cheapen the cost of the Materials and Examples, it should be understood that the prices in future lists will most likely vary from those now given.

6. It is desirable that every Public School should possess ALL the following Examples, &c. if they can be afforded. If this be not possible, then it is recommended that they be procured in series, as marked, A. B. C. D.

7. A Collection of Casts of Statues, &c. may be procured for about £20.

HENRY COLE,
LYON PLAYFAIR,
Joint Secretaries.

All Communications are to be addressed to the—

Secretaries of the Department of Science and Art,
Marlborough House, Pall Mall,
London.

I.—*Sample of Materials suitable for Use in Schools.*

No.	Description of Article.	Size, &c.	Published by	Retail Price.	Price at which Department supply Public Schools with samples.	Articles selected and Amount.
				£ s. d.	£ s. d.	
1	A black canvas strained on frame - - -	22 in. × 17 in.	J. Rowney & Co., 51, Rathbone Place -	0 2 0	0 0 10	
2	One dozen brass holders for chalk - - -	6 inches	R. Whyte, 22, Houndsditch - -	0 2 0 doz.	0 0 10½	
3	Large compasses with chalk holder for black board use.	14 ditto	Cronmire, 10, Cottage Lane, Commercial Road East.	0 3 6	0 1 3	
4	White chalk, in boxes of 1 dozen each - - -	- - -	Groombridge & Son, 5, Paternoster Row	0 0 3 doz.	0 0 1	
5	Slip and two set squares - - { Slip - - / Set squares -	3 feet / 18 in. & 12 do.	Cronmire, 10, Cottage Lane, Commercial Road East.	0 4 0	0 1 0	
6	T. square - - - - - - - -	2 feet 6 inches.	Ditto, ditto - - -	0 3 0	0 0 10½	
7	One colour box, containing 10 colours and 3 brushes	- - -	Miller, 56, Long Acre - - -	0 1 0	0 0 5	
			Rogers, 133, Bunhill Row - -	0 1 0	0 0 5	
8	Ditto polished box, containing 8 colours, and tube of white, and 3 brushes.	8 in. × 2¼ in.	Miller, 56, Long Acre - - -	0 2 6	0 1 0	
9	Ditto, ditto, superior ditto, containing 8 colours, a tube of white, and 3 brushes.	6½ in. × 2¼ in.	Reeves & Sons, 113, Cheapside - -	0 2 6	0 1 0	
10	One case of instruments, containing 12 in. rule, set square, pair of 6 in. compasses, moveable pen and pencil legs.	12½ in. × 4 in.	Cronmire, 10, Cottage Lane, Commercial Road East.	0 2 6	0 1 0	
11	One case of instruments, of superior make, containing pair of 6 in. compasses, pen and pencil legs, bow pen and pencil, ruling pen and scale.	7½ in. × 4¼ in.	Ditto ditto - -	0 6 0	0 2 6	
12	One case of superior instruments, containing one pair of 6 in. compasses, with pen and pencil legs.	6½ in. × 2 in.	Elliott & Sons, 56, Strand - -	0 4 6	0 1 9	
13	One ditto, larger box, containing one pair 6 in. compasses, pencil leg, bow pen and scale.	6¾ in. × 2¾ in.	Ditto ditto - -	0 6 6	0 2 6	
			£	2 1 3	0 15 6	

II.—*Copies for Outline Drawing.*

No.	Description of Article.	Size, &c.	Published by	Retail Price.	Price at which Department supply Public Schools with samples.	Articles selected and Amount.
				£ s. d.	£ s. d.	
A 1	Two sets of the letters A O S, mounted back and front	14 in. × 21 in.	Department of Science and Art -	0 4 3	0 1 6	
A 2	Two sets of twelve outlines on black and white grounds, mounted on millboard back and front -	10 in. × 16 in. 8 in. × 10½ in.	Hinchliff & Co., 123, Wardour Street -	0 6 6	0 3 0	
A 3	A set of twelve plates of outlines for the black board, mounted on back and front.	20 in. × 25 in.	Simpson, 456, Strand - - -	0 6 0	0 2 0	
A 3	The same cut up and mounted back and front - -	- - -	Ditto ditto - - - -	0 8 0	0 3 0	
B 4	The elementary work on Practical Geometry. Diagrams opposite the text.	12 in. × 17 in.	Chapman and Hall, 193, Piccadilly -	0 7 6	0 2 9	
B 5	The elementary work on Practical Perspective. Diagrams opposite the text.	12 in. × 17 in.	Ditto ditto - - -	0 7 6	0 2 9	
A 6	Two sets of twenty-one plates of the elementary work on Practical Geometry, mounted back and front and "kalsomined."	various	Ditto ditto - - -	1 12 6	0 12 6	
A 7	Two sets of twenty-six plates of Practical Perspective, mounted back and front.	various	Ditto ditto - - -	1 17 6	0 14 6	
A 8	The Drawing Book of Elementary Outlines of Ornament, by Mr. Dyce, seventy-five plates, two sets, mounted back and front and "kalsomined," i. e. the surface may be washed.	various	Ditto ditto - - -	2 19 0	1 4 0	
B 9	Two sets of Outlines of Ornament, by Mr. Herman, twelve plates mounted back and front, and "kalsomined," i. e. the surface may be washed.	various	Department of Science and Art - -	0 19 0	0 8 0	
B 10	Two sets of outlines of the human figure, by Mr. Herman, twenty-two plates, mounted back and front.	various	Ditto ditto - - -	1 11 0	0 13 0	
A 11	Two sets of four plates, Outlines of Tarsia, from Gruner, mounted back and front - - -	17½ in. × 22 in. 8 in. × 18½ in.	V. Brooks, 421, Oxford Street - -	0 5 6	0 2 2	
A 12	Foliage from Albertoli, two sets of four plates, mounted back and front, and "kalsomined."	20 in. × 8 in.	Ditto ditto - - -	0 5 6	0 2 2	
A 13	Brown's course of free-hand Drawing, two sets, eight plates, mounted back and front, &c. - - -	26 in. × 20 in.	Ward & Co., 27 Paternoster Row -	0 6 0 unmounted, stitched in wrapper.	0 6 0 mounted, &c.	
			£	11 15 9	4 17 4	

III.—*Elementary Works for teaching Colour.*

No.	Description of Article.	Size, &c.	Published by	Retail Price.	Price at which Department supply Public Schools with samples.	Articles selected and Amount.
				£ s. d.	£ s. d.	
A 1	A small diagram of colour, mounted - -	14 in. × 21 in.	Chapman and Hall, 193, Piccadilly -	0 1 6	0 0 7	
A 2	A large diagram of colour, mounted - - -	18 in. × 48 in.	Simpson, 456, Strand - - -	0 6 0	0 2 6	
A 3	A manual and catechism on colour, by R. Redgrave, R.A.	36 pages.	Chapman and Hall - - -	0 0 9	0 0 3	
			£	0 8 3	0 3 4	

IV.—*Copies for Shaded Drawings.*

				£ s. d.	£ s. d.	
	Two sets of examples of ornament shaded, twelve plates, mounted back and front, &c.—					
C 1	Antique Scroll - - - - -	11½ in. × 12½ in.	V. Brooks, 421, Oxford Street - -	0 0 9	0 0 5½	
C 2	Greek Honeysuckle - - - - -	11 in. × 14½ in.	Ditto ditto - - - -	0 0 8	0 0 4	
C 3	Frieze from Ghiberti Gates - -	12½ in. × 19 in.	Ditto ditto - - - -	0 0 10	0 0 5½	
C 4	Renaissance Rosette - - - - -	10 in. × 14 in.	Ditto ditto - - - -	0 0 9	0 0 5½	
C 5	Portion of an antique panel - -	11½ in. × 11½ in.	M. & N. Hanhart, 64, Charlotte Street	0 0 9	0 0 5½	
C 6	Gothic Finial - - - - -	25 in. × 21 in.	V. Brooks, 421, Oxford Street - -	0 0 10	0 0 5½	
C 7	Shaded examples of Biga, or Ancient Car, from Gruner, mounted, &c.	17 in. × 22½ in.	L. Gruner, 12, Fitzroy Square - -	0 4 0	0 1 1	
	Dicksee's foliage, fruit and flowers, mounted,—					
C 8	No. 1. The Calla - - - - -	25 in. × 21 in.	Hanhart, 64, Charlotte Street - -	0 3 6	0 1 8	
C 9	No. 2. The Honeysuckle or Woodbine -	25 in. × 21 in.	Ditto ditto - - - -	0 3 6	0 1 8	
C 10	No. 3. The Bindweed - - - -	25 in. × 21 in.	Ditto ditto - - - -	0 3 6	0 1 8	
C 11	No. 4. Passion Flower - - - - -	12½ in. × 19 in.	Ditto ditto - - - -	0 3 6	0 1 8	
			£	1 2 7	0 10 4½	

V.—*Coloured Examples.*

No.	Description of Article.	Size, &c.	Published by	Retail Price.	Price at which Department supply Public Schools with samples.	Articles selected and Amount.
	Seven coloured examples of Flowers, mounted and "kalsomined"—			£ s. d.	£ s. d.	
D 1	Pelargonium	12½ in. × 16 in.	V. Brooks, 421, Oxford Street	0 3 6	0 1 4	
D 2	Petunia	12½ in. × 16 in.	Ditto ditto	0 3 6	0 1 4	
D 3	Nasturtium	12½ in. × 16 in.	Day & Co., 17, Gate Street, Lincoln's Inn Fields.	0 3 6	0 1 4	
D 4	Camellia	12½ in. × 16 in.	Ditto ditto	0 3 6	0 1 4	
D 5	Wall Flower	12½ in. × 16 in.	M. & N. Hanhart, 64, Charlotte Street	0 2 6	0 1 0	
D 6	Althœa Frutex	12½ in. × 16 in.	Ditto ditto	0 2 6	0 1 0	
D 7	Torrenia Asiatica	12½ in. × 16 in.	V. Brooks, 421, Oxford Street	0 3 6	0 1 4	
			£	1 2 6	0 8 8	

VI.—*Solid Models.*

				£ s. d.	£ s. d.	
A 1	A Box of Models for Parochial Schools		Parker & Son, 445, Strand; Prothero & Thomas, 9, Harrington Street North, Hampstead Road.	1 3 0	0 10 0	
B 2	A stand with a universal joint, to show the solid models, &c.		Ditto ditto	1 12 6	0 13 9	
B 3	One wire quadrangle, with a circle and cross within it, and one straight wire. One solid cube. One wire cube. One sphere. One cone. One cylinder. One hexagonal prism.		Ditto ditto	2 0 0	0 19 3	
B 4	Drawing Models for beginners, with a Treatise on Drawing.		Taylor & Walton, 28, Upper Gower St.	2 10 0	1 0 0	
C 5	Elementary Series (first Course) of the "Folding Drawing Models," by Benjamin R. Green and Jas. Fahey, consisting of 4 models, viz., 1. Cube and Lodge.—2. Cottage.—3. Steps.—4. Bridge; in box complete.		Chapman and Hall, 193, Piccadilly	0 15 0	0 6 6	
			£	8 0 6	3 9 6	

VII.—*Miscellaneous Solid Forms.*

No.	Description of Article.	Size, &c.	Published by	Retail Price.	Price at which Department supply Public Schools with samples.	Articles selected and Amount.
				£ s. d.	£ s. d.	
A 1	Three objects of form in Pottery,—					
	Indian Jar, No. 487.	- - -	Daniels', 129, New Bond Street -	0 4 6	0 1 9	
	Celadon Jar, No 489.	- - -	Ditto ditto - - -	0 3 6	0 1 3	
	Bottle, No. 508.	- - -	Ditto ditto - - -	0 4 6	0 1 9	
B 2	Three selected vases in Earthenware,—					
	(Wedgwood's) No. 882.	- - -	Phillips, 359, Oxford Street - -	0 4 6	0 1 8	
	" No. 940.	- - -	Ditto ditto - - -	0 4 6	0 1 8	
	" No. 941.	- - -	Ditto ditto - - -	0 4 6	0 1 8	
B 3	Three Rosettes in Plaster,—					
	1. From the Collection of the Capitol, Rome -	- - -	Brucciani, 5, Little Russell Street, Covent Garden.	0 4 0	0 1 6	
	2. Ditto ditto	- - -	Ditto ditto - - -	0 4 0	0 1 6	
	3. From the Cloisters of St. Maria del Popolo, Rome.	- - -	Ditto ditto - - - (Also, Ambrogi, 51, Drury Lane, at cheaper rates.)	0 4 0	0 1 6	
C 4	Three pieces of Architectural Ornament in Plaster,—					
	1. Frieze from the Erectheium, Athens -	- - -	Ditto ditto - - -	0 8 0	0 2 6	
	2. Roman Acanthus Scroll - -	- - -	Ditto ditto - - -	0 8 0	0 2 6	
	3. Pomegranate piece from the Architrave of the Ghiberti Gate, Florence.	- - -	Ditto ditto - - -	0 8 0	0 2 6	
C 5	Three large Shells, such as,—					
	Crown Melon - - - - -	- - -	Samuels, 7, East Smithfield - -	0 3 6	0 1 3	
	Bull Mouth Helmet - - - - -	- - -	Ditto ditto - - -	0 1 3	0 0 6	
	Green Snail - - - - -	- - -	Ditto ditto - - -	0 1 3	0 0 4	
C 6	Three other selected Shells, such as,—					
	Haliotis Virginea - - - -	- - -	Ditto ditto - - -	0 1 0	0 0 4	
	Zebra Snail - - - - - -	- - -	Ditto ditto - - -	0 0 9	0 0 3	
	Lightning Voluta - - - -	- - -	Ditto ditto - - -	0 0 9	0 0 3	
C 7	Three selected stuffed Birds, as examples of colours, such as,—					
	Crimson Tanager - - - - -	- - -	Harris, 10, King Street, Westminster	0 6 6	0 2 3	
	Orange Oriole - - - - -	- - -	Ditto ditto - - -	0 6 6	0 2 3	
	Paradise Finch - - - - -	- - -	Ditto ditto - - -	0 6 6	0 2 3	

VII.—*Miscellaneous Solid Forms (continued).*

No.	Description of Article.	Size, &c.	Published by	Retail Price.	Price at which Department supply Public Schools with samples.	Articles selected and Amount.
				£ s. d.	£ s. d.	
C 8	Four selected Vases in Majolica,—					
	No. 249, D.		Daniels', 129, New Bond Street	0 8 0	0 3 0	
	No. 270. A.		Ditto ditto	0 8 0	0 3 0	
	No. 270, H.		Ditto ditto	0 8 0	0 3 0	
	No. 286, H.		Ditto ditto	0 8 0	0 3 0	
			£	6 2 0	2 3 5	

VIII.—*Books, &c.*

				£ s. d.	£ s. d.	
A 1	Manual for teaching Elementary Drawing, by Mr. J. C. Robinson.	50 pages	Simpson, 456, Strand	0 0 6	0 0 3	
A 2	Definitions of plane Geometry, by Mr. Burchett	26 pages	Chapman and Hall, 193, Piccadilly	0 0 5	0 0 2	
3	Catalogue of the articles in the Museum at Marlborough House, with Appendix, containing a prospectus of the Department.	128 pages	Department of Science and Art	0 0 5	0 0 2½	
4	Addresses of the Superintendents on Elementary Drawing.	26 pages	Ditto ditto	0 0 2	0 0 1	
5	Addresses of the Superintendents on the Facilities afforded by the Department for acquiring Art-Education.	84 pages	Ditto ditto	0 1 6	0 0 6	
C 6	One copy of Redgrave's Report on the "Design" of Articles exhibited in the Great Exhibition of 1851.	96 pages	Ditto ditto	0 2 6	0 1 0	
C 7	Five placards of the Principles of Decorative Art.	27 in. × 19 in.	Ditto ditto	0 0 10	0 0 5	
			£	0 6 4	0 2 7½	

The following are recommended as a collection useful for beginning in parochial schools :—

Wooden compasses, 1*s.* 3*d.*—White chalk (dozen boxes), 1*s.*—Slip and two set squares, 1*s.*—T square, 10*d.*—Letters A. O. S., 1*s.* 6*d.*—Twelve outlines, 3*s.*—Twelve on canvas, 2*s.*—Box of models, 10*s.* Total, 1*l.* 0*s.* 6*d.*

Cost to public schools of series, A. 4*l.* 7*s.* 2*d.* B. 4*l.* 11*s.* 2*d.* C. 2*l.* 7*s.* 5½*d.* D. 8*s.* 8*d.*

Or in sections, I. 15*s.* 6*d.* II. 4*l.* 17*s.* 4*d.* III. 3*s.* 4*d.* IV. 10*s.* 4½*d.* V. 8*s.* 8*d.* VI. 3*l.* 9*s.* 6*d.* VII. 2*l.* 3*s.* 5*d.* VIII. 2*s.* 7½*d.*—Total, 12*l.* 10*s.* 9*d.*

The following Publications, not issued under the authority of the Department, will be found useful in schools. They may be obtained from Messrs. Chapman and Hall, or any bookseller:—

	s.	d.	Price at which the Department supply a copy to public schools. s.	d.
1. Diagrams and Instructions to be used in teaching elementary linear drawing, by the Rev. C. Richson, M.A. Four parts, each 3*d.* - - published at	1	0	0	4½
2. Introductory Drawing Copies. Rev. C. Richson, M.A. Three parts, each 3*d.* London: Darton and Co., Holborn Hill - - - - -	0	9	0	3½
3. Lineal Drawing Copies for the earliest instruction, comprising upwards of 200 subjects, on 24 sheets, mounted on thick pasteboard, in a portfolio -	5	6	2	1
4. Easy Drawing Copies for Beginners. London: Printed for Taylor and Walton, 28, Upper Gower St. 1850 - [These works will be found especially useful in the poorest classes of schools, on account of their cheapness and simplicity.]	6	6	2	5½
5. Rudimentary Art, instruction for artizans and others, and for schools, prepared at the request of the Society of Arts, Manufactures, and Commerce. Outline from outline, or from the flat, by John Bell, sculptor. London: Published by David Bogue, 86, Fleet Street. 1852 - - - - -	3	0	1	1½
6. Directions for introducing the first steps of elementary drawing in schools and among workmen. Prepared and published at the request of the Council of the Society of Arts. London: Chapman and Hall, 193, Piccadilly. 1852 - - - - [This work is particularly addressed to teachers and managers of schools.]	4	6	1	9
7. Elements of Practical Geometry for schools and workmen. In paper cover. London: Groombridge and Sons, 5, Paternoster Row. 1852 - - - [Useful to every student beginning descriptive geometry.]	1	0	0	4½
8. Course of Drawing for primary schools, by Mr. John Brown, teacher of drawing in the Spitalfields School of Design, and in the Training Institution of the Congregational Board of Education. Elementary Free-hand Drawing. Part 1. London: Ward and Co., 27, Paternoster Row - - - -	6	0	2	3
9. Cassell's Edition of Euclid. Boards. London: John Cassell, Belle Sauvage Yard, Ludgate Hill -	1	0	0	4½
" Cloth " -	1	6	0	7
10. Byrne's Euclid. The first six books, with coloured diagrams and symbols. Pickering. 4to - [The colours supersede the use of letters as symbols, and demonstrate the facts visibly.]	21	0	8	0

	s. d.	Price at which the Department supply a copy to public schools. s. d.
11. Text Book of Geometrical Drawing, for the use of mechanics and schools, with illustrations for drawing plans, sections, and elevations of buildings and machinery: an introduction to isometrical drawing, and an essay on linear perspective and shadows. By W. Minifie, Architect, Baltimore. Published by Trcübner and Co., 12, Paternostor Row - - [This book contains some useful matter connected with descriptive geometry and perspective, not found combined with such subjects elsewhere, such as applications of geometry to carpenters and builders work, plans and details of buildings, &c.; and in perspective, mode of drawing objects to scale; together with the principles of isometrical perspective, and some rules for the true projection of shadows.—R. R.]		5 6

1. *The following is the form in which the Requisition for Examples must be made.*

For the use of school, in in the county of having scholars, (boys and girls), who pay [or of Institution, having members, paying each].

I request to be furnished with the examples marked on the accompanying list, for which I herewith forward £ , and I undertake that the same shall be kept and used in the above-mentioned school or institution.

Unless the articles are fetched away unpacked, the additional charge for packing and carriage, and risk of safe arrival, must in all cases be borne by the purchaser.

Address _____ _____ *Signature of Requisitionist.*

the day 1853.

To the Secretaries of the Department of Science and Art.

2. *Amount £ received day of* 1853.
3. *Ordered to be sent the day of* 1853.
4. SENT day of 1853.
5. *LETTER OF ADVICE SENT day of* 1853.

Printed forms may be had on application to the Secretaries.

Notice.

The first step to be observed in order to obtain the appointment of a Drawing Master from the Department, is to give the names of *three* public schools in the district, which are willing to procure the necessary examples for teaching by paying half the prime cost of them. This entails an expense to the school of about 7*l.* 17*s.* or less, according to its means.

What sum can be afforded should be stated, and each public school must also pay at least 5*l.* for instruction for the first year. A lesson is to be given once a week to the *whole school*, both boys and girls. If the master succeeds in interesting the scholars, it will be found that they are willing to pay 1*d.* or more per week extra for drawing, and by this means a fund is provided to pay for the instruction.

The next step, if deemed necessary, is to find a room, with firing, lighting, &c., for a central school, where *all* classes may receive instruction in the afternoon and evening, as indicated in the form of requisition.

A COLLECTION OF CASTS for use in DRAWING SCHOOLS, recommended by the Department, and exhibited, by permission, at Marlborough House, Pall Mall, London. They may be procured by Public Schools of the Department at half the prime cost.

No.	Subject, where from, and Date.	Price of each Cast. £	s.	d.
	Anatomical Statue, by Houdon	6	6	0
	Statue of Discobolus, the original in the Vatican, the Work of Myron	5	5	0
	Statue of Dancing Faun, the original at Florence	4	4	0
	Torso of Venus, from the British Museum	0	10	0
	Bust of Clyte, from the British Museum	0	10	0
	Bust of Diomede, from the British Museum	0	10	0
	Bust of Young Augustus, from the Capitol	0	7	6
	Statuette of Hercules, from Brit. Museum (Alexandrian period)	0	10	6
	Statuette of Apollo, from the British Museum	0	15	0
	Mask of Moses, by M. Angelo (at Rome)	0	5	0
	Masks of two Daughters of Niobe (period of Scopas)	0	7	0
	Masks of two Children by Fiamingo	0	5	0
	Twelve Casts of Hands, Arms, Legs, and Feet, from the Antique and Nature	1	1	0
	Two Horses' Legs, from Nature	0	10	0
	Two Greyhounds' Legs, from Nature	0	5	0
	One Lion's Head, from Nature	0	10	6
	One Lioness's Head, from Nature	0	10	6
	One Goat's Head, from Nature	0	3	6
	Three Anatomical Relievi of Horse, Stag, and Panther, by Fraton	1	1	0
1	Large Scroll, from the Trajan Forum, the original in the Sala Borgia, Rome	4	4	0
3	Large Frieze, from the Trajan Forum	4	4	0
4	Large Pilaster, from Villa Medici, at Rome	4	4	0
23	Large Florentine Scroll, from Villa Medici, at Rome	1	10	0
38	Pilaster, in three Pieces, from St. Maria del Popolo, at Rome	1	1	0
	Four Pilasters, from the Tomb of Louis XII., at St. Denis, near Paris	1	0	0
6	Long Pilaster, from the door of Madeleine Church, Paris	0	18	0
6	One other of the same, cut in pieces	0	18	0
19	Roman Scroll	0	10	0
	Frieze with Panthers, from Brescia	0	7	6
7	One piece of Frieze with Eagle, from the Bronze Gate, by Ghiberti, of the Baptistry, Florence, temp. 1402-24	0	15	0
9	One piece of Frieze with Squirrel, from the Bronze Gate, by Ghiberti, of the Baptistry, Florence	0	15	0
8	One piece of Frieze with Pomegranates, from the Bronze Gate, by Ghiberti, of the Baptistry, Florence	0	15	0
8	One piece of the same, cut in pieces	0	15	0
60	One Gothic Patera, from a cornice in the late St. Stephen's Chapel, Westminster	0	5	0
61	One Gothic Patera, different, from a cornice in the late St. Stephen's Chapel, Westminster	0	5	0
134	One Gothic Finial, from Lincoln Cathedral	0	3	6
16	One early English Capital, from the Temple Church	0	7	6
123	One Leaf, from the Church of St. Eustache, Paris	0	5	0
	One Leaf, from the Temple of Jupiter	0	7	6
59	One Griffin	0	7	6
	Four pieces of enriched Mouldings	1	0	0
	Two Pateræ, from the Capitol	0	10	0
	Three different Pateræ	0	8	6
86 & 89	Two Greek Stylæ, different	0	10	0
	One Patera, from Brescia	0	3	6
	One Slab, from the Parthenon	1	1	0
	One Panel, Dancing Girl with Wreath	1	1	0
		£52	8	0

Each Cast may be purchased separately; but if the whole Collection is bought at one Purchase, a Discount of 5 per cent. will be allowed for Cash.

D. BRUCCIANI, Formatore, 5, Little Russell Street, Covent Garden.

Similar casts may also be obtained at lower rates at Ambrogi's, 51, Drury Lane, London.

Materials for Drawing.

The following Materials may be seen and purchased at the Incorporated National Society's Depository, Sanctuary, Westminster.

		s.	d.
Folded Crayon paper, variety of tints	per quire	2	8
Imperial Machine Paper	ditto	6	8
White Chalk	per gross	2	4
Red and Black ditto, in reeds	per dozen	1	4
Coloured Chalks, in boxes containing 12	per box	1	0
Conte's Crayons, Nos. 1, 2, and 3	per gross	4	8
Academy ditto, in boxes containing one dozen	each	0	4
Charcoal	per gross	2	6
Common Pencils	per dozen	0	6
Ditto	ditto	0	8
Commercial Pencils	ditto	0	10
Ditto	ditto	1	4
Adair's Designer's Pencils	ditto	1	0
Rowney's Imperial Drawing Pencils, lettered	ditto	2	0
Brookman and Langdon's Drawing Pencils, do., second quality	ditto	3	0
" " first quality	ditto	5	0
Chalk in Cedar for drawing, white, black, or red	ditto	2	3
Prepared Chalk, white, for writing on Black Board, &c., in boxes containing one dozen	per box	0	3
Ditto, in boxes containing one gross	ditto	2	6
Ditto, for drawing on canvas	per gross	2	0
Brass Chalk Holders, very strong	each	0	4
Black Boards, 24 inches by 30	each	3	6
" 24 " 36	each	5	0
" 30 " 36, plain	each	5	6
" 30 " 42, plain	each	6	9
" 36 " 48, plain	each	9	9
" 30 " 42, plain, mounted on strong stand	each	16	6
" 42 " 30, with grooves for letters	each	9	0

Materials sold by J. W. Parker, West Strand, London.

Drawing Paper, best	per dozen	0	8
Drawing Paper, second quality	ditto	0	6
Box of Materials, containing Chalk Holder, Leather and Paper Stumps, Prepared Charcoal, Chamois Leather, and twelve crayons, sorted		2	6
Box of Crayons, sorted, black and white		0	8
Prepared Charcoal for outlines	per dozen	0	6

Drawing Materials sold by Taylor, Walton, and Maberley, 28, Upper Gower Street, and 27 Ivy Lane, Paternoster Row.

Drawing Book, 60 leaves, demy 4to.	each	1	6
" 24 leaves, royal 4to.	each	1	3
" 24 leaves, demy 4to., common paper	each	0	6
Chalk, in boxes of one dozen sticks, black, white, and red assorted	per box	0	6
Portcrayons for the Chalk	each	0	4
Black Board, 18 by 24 inches	each	4	0
" 14 by 20 inches	each	3	6

SELF-SUPPORTING ELEMENTARY SCHOOLS OF ART.

The following LETTER from the DEAN of HEREFORD upon the establishment of the Local Self-Supporting School of Art at Hereford, and the statement of Accounts, will be found useful in illustrating the action of the system which the Department aims to encourage.

MY DEAR SIR, Deanery, Hereford, 19 April 1853.

OUR elementary drawing school, in connexion with the Board of Practical Art at Marlborough House, has now been open for more than two months, and promises so well that I think I ought to give you some account of it.

The room, a very large and fit one, where the classes meet, has been admirably fitted up for the purpose, under the direction of the Master and the Committee, at an expense of between 30*l.* and 40*l.*, which, with the models and examples we have had from your Board at half price, amounts to nearly 70*l.* Of this sum rather more than 40*l.* has been raised by subscription, the rest paid out of the class fees.

There are two classes, one a day class, consisting of the upper classes, in the town and neighbourhood, meeting twice a week in the morning, for a lesson of two hours. In this class there are 48 pupils, paying 2*s.* per week.

The other a night class, consisting of the mechanics and artizans of the place, meeting twice a week in the evenings also for two hours each. In this class there are 51 pupils, paying 6*d.* per week.

There are also four schools in which the master attends to give instruction once a week, three of them being schools for the poor, pay 5*l.* per annum. One, the Cathedral School, paying 10*l.* per annum to the master, who receives the whole of what the schools pay, but only one-half of what is paid by the classes, the other half being paid to the Committee to meet the current expenses.

Our accounts have just been balanced for the last two months. The amount of payments by the classes for that time is 47*l.* 6*s.*, one half of which, 23*l.* 13*s.*, has been paid to the master. This, supposing the payments to continue on an average what they have been, and there is every probability that they will do so, would give from this source, supposing the school to be at work 44 weeks in the year, a salary of 129*l.* 15*s.* 6*d.*, to which add the schools, and this will make the master's salary 154*l.* 15*s.* 6*d.*

I have very often visited the classes while at work, and have been very much struck with the great interest which they all seem to take in it. The evening class of artizans and mechanics I have been particularly struck with, and I don't know when I have seen a more interesting sight than this class earnestly at work, with their room well lighted up, every one apparently bent on deriving all the benefit he can from the instruction given.

These schools promise to be a real blessing to the town, not only from the useful instruction they are giving, but also from the opportunity which it affords to those who attend the evening classes of spending their even-

ings in the way many of them are now doing, and so different from what has hitherto been the case.

The instruction is popular with all classes, and I have no doubt, now we are started, it will be in every way self-supporting.

Had your Board made us an offer of 200*l.* per annum (which is about the sum it will take to carry on these schools well), on condition that instruction should be gratis, I believe it would have been a complete failure. I cannot but look upon this experiment as a happy illustration of the self-supporting principle which ought more or less to characterize all education.

The population of Hereford is under 13,000, the trades in it, entirely those connected with agriculture—we have no manufactures whatever—this makes the success of these schools the more striking. One does not wonder at success in such a town as the neighbouring one of Worcester, with the large porcelain manufactures; at all events, this, I think, will be a safe conclusion for you to draw, that when the population of a town is sufficiently large to require a school of this kind, that the instruction they offer is so useful, and so much in request, that when well directed, they may at once become self-supporting, and that they ought not to look to the Board of Practical Art for help, beyond that of having models and examples at the prices you are now allowing us to have them.

We have an admirable Honorary Secretary, who tells me he has no doubt whatever of the continued prosperity of these schools. The Mayor of Hereford is Chairman of our Committee of Management, and takes great interest in it.

Believe me,
My dear Sir,
Very sincerely yours,
(Signed) RICHARD DAWES.

Henry Cole, Esq., C.B.
Department of Practical Art,
Marlborough House.

An intermediate evening class, paying 1*s.* per week, is contemplated on the alternate evening with the other.

Self-supporting Elementary Drawing and Modelling Schools at Hereford.

Treasurer's Account at 12th April 1853.

Dr.	£	s.	d.	£	s.	d.
Subscriptions in aid of outfit, received up to present time -				43	11	0
1st Month:—	£	s.	d.			
Forty-eight pupils at 2*s.* per week, four weeks -	19	4	0			
Fifty-one pupils at 6*d.* per week, four weeks -	5	2	0			
2d Month:—						
*Forty-six pupils at 2*s.* per week, four weeks -	18	8	0			
Forty-six pupils at 6*d.* per week, four weeks -	4	12	0			
				47	6	3
				£90	17	0
Subscriptions promised (not yet paid) - - -				5	8	6
				£96	5	6

Cr.	£	s.	d.
Payments made for the school by the Very Rev. the Dean of Hereford, including carriage, &c. of casts and examples - -	34	7	6
Advertising, printing, &c. - -	6	3	5
Boards for College School (to be repaid) - - - -	2	8	0
Use of Guildhall for Preliminary Meetings - - -	0	10	6
Williams, carpenter, alterations to room-desks, fittings, &c. -	17	11	0
Watkins, for colouring and painting room - - -	6	10	0
Postages and sundry small expenses - - -	2	2	6
Candles for lighting room, evening classes - - - -	1	12	11
Cleaning room and attendance -	1	0	0
	72	5	10
Mr. Clifton, master, half-fees from scholars - - -	23	13	0
	95	18	10
Balance - -	0	6	8
	£96	5	6

* Of class A, two pupils in arrear, deduct therefore 16*s.* from 47*l.* 6*s.* leaves 46*l.* 10*s.*, half of which, viz. 23*l.* 5*s.*, paid to Mr. Clifton, the remainder will be paid at next quarter.

There will be due at Midsummer, a moiety of fees from the public schools, the whole of which goes to the master, viz.:—

	£	s.	d.	£	s.	d.	£	s.	d.
Cathedral school - -	10	0	0	5	0	0	5	0	0
Scudamore school -	5	0	0	2	10	0	2	10	0
Blue Coat school - -	5	0	0	2	10	0	2	10	0
St. Peter's (or Mr. Venn's)	5	0	0	2	10	0	2	10	0
				£12	10	0	£12	10	0

J. T. Owen Fowler,
Hon. Sec. and Treasurer.

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